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The Printing Art

AN ILLUSTRATED MONTHLY MAGAZINE OF THE ART OF PRINTING AND OF THE ALLIED ARTS

ANNUAL SUBSCRIPTION, FIVE DOLLARS · SINGLE COPIES, FIFTY CENTS EACH

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1903

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IS SENT YOU for the purpose of acquainting you with the magazine, and in the hope you will be so pleased with it that you will forward a subscription for a year. The journal is an expensive one to produce and an expensive one to send out; but we believe that if we take the trouble to lay a copy before you there will be no question about the subscription being sent us.

¶ The Printing Art is planned and arranged upon original lines. It has a field of its own. It does not encroach upon or invade the ground already covered by other papers. It teaches by example rather than by precept. Its pages are filled with new things for lovers of good printing. Its examples change with every issue. It benefits printers who desire to produce work of dignity and simplicity. It aids those who order printing by giving suggestions and ideas. It helps any one in the selection of type, ink, paper, etc. It is novel, valuable, suggestive.

¶ The subscription price is $5.00 per year, delivered, payable in advance.* One suggestion — one idea — obtained from its pages may be worth many times this amount. Single copies are 50 cents each.

*Note — The subscription price was advanced August 1, 1903, from $3.00 per year to $5.00 per year. While the copies last, subscriptions (at $5.00) can date back to the April issue, if desired, instead of beginning with September. The March issue (Vol. I., No. 1) is entirely out of print. Single copies of all back numbers now sell at fifty cents.

THE PRINTING ART

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THE PRINTING ART

HENRY LEWIS JOHNSON, Editor

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THE August number of THE PRINTING ART marked the completion of the first volume. This magazine is a departure in form and make-up, because it presents actual exhibits of different phases of printing upon the various kinds of paper employed. It is not technical, either in subject-matter or treatment of exhibits, and therefore is of the widest interest and suggestion, not only to printers and publishers, but to the great business public, which has much to do with printing.

Attention is invited to the following brief outline of text and exhibits which have appeared in the five preceding issues (the March number being out of print).

THE APRIL ISSUE

contains important articles and notable examples of typography and color-work, including the following:

ABOUT PAGES AND MARGINS. Part I. (Illustrated by diagrams.) By *Theodore L. De Vinne.*

THE VALUE OF PRECEDENT IN PRINTING. By *Lindsay Swift.*

PHOTOGRAVURE FRONTISPIECE — President Charles W. Eliot. Engraved and printed by John Andrew & Son.

EXAMPLES of Book and Catalogue pages and other typographic models.

THE MAY ISSUE

contains the completion of Mr. DeVinne's article, "About Pages and Margins," and other articles and exhibits, as follows: —

FRONTISPIECE, printed by the Continental Colortype Co., Chicago.

EXAMPLES OF TITLE-PAGES, composed by the De Vinne Press, McClure, Phillips Press, and J. J. Little & Co., New York; The Colonial Press, Boston; and The University Press, Cambridge.

THE USE OF DECORATIVE INITIALS, with examples from D. B. Updike (Merrymount Press), Boston; The Riverside Press and The University Press, Cambridge.

FOLDERS and other insert exhibits of various processes of printing.

THE JUNE ISSUE

contains new phases of book printing and typographic models of several classes of printing not included in previous issues. Among the subjects and exhibits are the following: —

THE IMPORTANCE OF THE PROOFREADER. By *John Wilson.*

EXAMPLES of Combinations of Decorative Borders and Text from recent American publications.

SIMPLICITY IN THE USE OF TYPE. By *Irving T. Guild.*

TYPOGRAPHIC EXHIBITS by The Gilliss Press, New York; The University Press, Cambridge; and The Heintzemann Press, Boston.

THE JULY ISSUE

contains exhibits of both book and commercial printing, among the leading topics and exhibits being the following: —

FRONTISPIECE IN COLORS, in fine water-color effects, reproduced and printed by the American Colortype Co., New York.

BOOK ILLUSTRATION OF TO-DAY, by *M. H. Spielmann.*

EXAMPLE OF HALF-TONE REPRODUCTION OF PENCIL SKETCH, with tint background, constituting an excellent model for the treatment of historical subjects.

EXAMPLES OF BOOK PAGES, exhibiting combinations of illustrations with text.

EXAMPLES OF CATALOGUE PAGES, showing typography, illustration, and decoration.

TYPOGRAPHIC EXHIBITS by the Calumet Press, New York, and The University Press, Cambridge.

THE AUGUST ISSUE

has a special interest to book-lovers in the prominence which is given to Grolier. The principal exhibits and articles are as follows: —

FRONTISPIECE IN PHOTOGRAVURE — "Grolier in the Printing-House of Aldus."

JEAN GROLIER: Book-lover and Patron. By *Dott. Comm. Guido Biagi.*

RARE EXAMPLES OF GROLIER BINDINGS.

EXAMPLES OF PHOTOGRAPHIC ILLUSTRATION OF NATURE BOOKS.

END-PAPERS (illustrated). By *William Aspenwall Bradley.*

ECCENTRICITY IN PRINTING. By *Charles H. Cochrane.*

EXHIBITS OF CATALOGUE COVERS AND FOLDERS by Thomas Todd and Barta Press, Boston; The Brandon Printing Co., Nashville, Tenn.; and Hollister Bros., Chicago.

CASES FOR BINDING VOLUME I

THE value of the exhibits in THE PRINTING ART and their importance for frequent reference ensures large numbers of the first volume being bound and preserved carefully. Special cases have been prepared to be supplied to subscribers who wish to bind the files of Magazines. The August number contains the index to the volume; and the cases are made to fit the six issues, including the advertisements and text bound in proper order, with the six front cover pages bound at the back. The cases will be forwarded, postpaid, at $1.00 each.

Single copies of any issues in print will be supplied at 50 cents each. Subscriptions can date from April or any subsequent issue as long as the back numbers remain in print. Those who wish to have as complete a file as possible should at once place their orders either through their typefounders, booksellers, or newsdealers, or address the publishers direct.

The "art preservative" never had a more beautiful "official organ" than THE PRINTING ART, whose every page, advertising and all, is a work of art. — *Boston Globe.*

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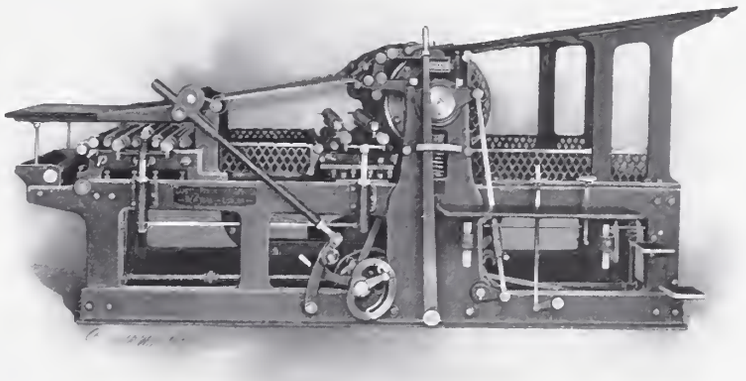

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And the light shines clear."
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(*See Current Notes and Comments*)

J. W. Butler Paper Co.
Chicago

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Merchant of Venice, Act IV, Scene 1

MONOTYPE customers are well paid because they are well satisfied. A glance at the following pages will disclose the source of their satisfaction. A machine which will set a page of complicated figures with such absolute accuracy is bound to pay its possessor in hard cash as well as in the satisfaction always attendant on the production of perfect work. Before forwarding to us the two pages of elaborate railroad passenger tariffs here reprinted, Mr. Nunemacher wrote under date of January 29, 1903:

"When we look at the more than 64,000 lbs. of type which we have standing in tariffs and 'think of what might have been' if the Monotype had been introduced years ago, we feel like the fellow who bought the eight-day clock and wound it up faithfully every day for many years before he discovered that it was an eight-day clock!"

This makes a most fitting preface to the letter reprinted in full on the page following the specimens of the every day work of THE MONOTYPE.

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SAN FRANCISCO, CAL.

W. P. GUNTHORP, JR.
Chicago Representative
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WOOD & NATHAN CO.
SOLE SELLING AGENT
ONE MADISON AVE., NEW YORK

TOTAL RATES FOR PARTIES OF TEN OR MORE, WITH TWO SPECIAL BAGGAGE CARS, FOR DISTANCES SHOWN—Cont'd.

Number of Persons	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
105 Miles	$52.50	$54.60	$56.70	$58.80	$60.90	$63.00	$65.10	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.25	$69.10	$70.95
106 "	53.00	55.10	57.25	59.35	61.50	63.60	65.70	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	68.00	69.85	71.70
107 "	53.50	55.65	57.80	59.90	62.05	64.20	66.35	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	70.30	72.15
108 "	54.00	56.15	58.30	60.50	62.65	64.80	66.95	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	71.00	72.90
109 "	54.50	56.70	58.85	61.05	63.20	65.40	67.60	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.85	71.75	73.65
110 "	55.00	57.20	59.40	61.60	63.80	66.00	68.20	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.55	72.45	74.40
111 "	55.50	57.70	59.95	62.15	64.40	66.60	68.80	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	72.90	74.85
112 "	56.00	58.25	60.50	62.70	64.95	67.20	69.45	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	73.65	75 60
113 "	56.50	58.75	61.00	63.30	65.55	67.80	70.05	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.40	74.35	76.35
114 "	57.00	59.30	61.55	63.85	66.10	68.40	70.70	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	73.10	75.10	77.10
115 "	57.50	59.80	62.10	64.40	66.70	69.00	71.30	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	75.55	77.55
116 "	58.00	60.30	62.65	64.95	67.30	69.60	71.90	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	76.25	78.30
117 "	58.50	60.85	63.20	65.50	67.85	70.20	72.55	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.95	77.00	79.05
118 "	59.00	61.35	63.70	66.10	68.45	70.80	73.15	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.65	77.75	79.80
119 "	59.50	61.90	64.25	66.65	69.00	71.40	73.80	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	78.15	80.25
120 "	60.00	62.40	64.80	67.20	69.60	72.00	74.40	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	78.90	81.00
121 "	60.50	62.90	65.35	67.75	70.20	72.60	75.00	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	79.65	81.75
122 "	61.00	63.45	65.90	68.30	70.75	73.20	75.65	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.20	80.35	82.50
123 "	61.50	63.95	66.40	68.90	71.35	73.80	76.25	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	80.80	82.95
124 "	62.00	64.50	66.95	69.45	71.90	74.40	76.90	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	81.55	83.70
125 "	62.50	65.00	67.50	70.00	72.50	75.00	77.50	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.05	82.25	84.45
126 "	63.00	65.50	68.05	70.55	73.10	75.60	78.10	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.80	83.00	85.20
127 "	63.50	66.05	68.60	71.10	73.65	76.20	78.75	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	83.45	85.65
128 "	64.00	66.55	69.10	71.70	74.25	76.80	79.35	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	84.15	86.40
129 "	64.50	67.10	69.65	72.25	74.80	77.40	80.00	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.65	84.90	87.15
130 "	65.00	67.60	70.20	72.80	75.40	78.00	80.60	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.35	85.60	87.90
131 "	65.50	68.10	70.75	73.35	76.00	78.60	81.20	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	86.05	88.35
132 "	66.00	68.65	71.30	73.90	76.55	79.20	81.85	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	86.80	89.10
133 "	66.50	69.15	71.80	74.50	77.15	79.80	82.45	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.20	87.50	89.85
134 "	67.00	69.70	72.35	75.05	77.70	80.40	83.10	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.90	88.25	90.60
135 "	67.50	70.20	72.90	75.60	78.30	81.00	83.70	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	88.70	91.05
136 "	68.00	70.70	73.45	76.15	78.90	81.60	84.30	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	89.40	91.80
137 "	68.50	71.25	74.00	76.70	79.45	82.20	84.95	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.75	90.15	92.55
138 "	69.00	71.75	74.50	77.30	80.05	82.80	85.55	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.45	90.90	93.30
139 "	69.50	72.30	75.05	77.85	80.60	83.40	86.20	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	91.30	93.75
140 "	70.00	72.80	75.60	78.40	81.20	84.00	86.80	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	92.05	94 50
141 "	70.50	73.30	76.15	78.95	81.80	84.60	87.40	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.30	92.80	95.25
142 "	71.00	73.85	76.70	79.50	82.35	85.20	88.05	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	91.00	93.50	96.00
143 "	71.50	74.35	77.20	80.10	82.95	85.80	88.65	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	93.95	96.45
144 "	72.00	74.90	77.75	80.65	83.50	86.40	89.30	92.15	92.15	92.15	92 15	92.15	92.15	92.15	92.15	92.15	92.15	92.15	92.15	94.70	97.20
145 "	72.50	75.40	78.30	81.20	84.10	87.00	89.90	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.85	95.40	97.95
146 "	73.00	75.90	78.85	81.75	84.70	87.60	90.50	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.60	96.15	98.70
147 "	73.50	76.45	79.40	82.30	85.25	88.20	91.15	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	96.60	99.15
148 "	74.00	76.95	79.90	82.90	85.85	88.80	91.75	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	97.30	99.90
149 "	74.50	77.50	80.45	83.45	86.40	89.40	92.40	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.45	98.05	100.65
150 "	75.00	78.00	81.00	84.00	87.00	90.00	93.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.60	96.15	98.75	101.40
151 "	75.50	78.50	81.55	84.55	87.60	90.60	93.60	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	99.20	101.85
152 "	76.00	79.05	82.10	85.10	88.15	91.20	94.25	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	99.95	102.60
153 "	76.50	79.55	82.60	85.70	88.75	91.80	94.85	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	98.00	100.65	103.35
154 "	77.00	80.10	83.15	86.25	89.30	92.40	95.50	98.55	98.55	98.55	98.55	58.55	98.55	98.55	98.55	98.55	98.55	98.55	98.70	101.40	104.10
155 "	77.50	80.60	83.70	86.80	89.90	93.00	96.10	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	101.85	104.55
156 "	78.00	81.10	84.25	87.35	90.50	93.60	96.70	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	102.55	105.30
157 "	78.50	81.65	84.80	87.90	91.05	94.20	97.35	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.55	103.30	106.05
158 "	79.00	82.15	85.30	88.50	91.65	94.80	97.95	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.25	104.05	106.80
159 "	79.50	82.70	85.85	89.05	92.20	95.40	98.60	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	104.45	107.25
160 "	80.00	83.20	86.40	89.60	92.80	96.00	99.20	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	105.20	108.00
161 "	80.50	83.70	86.95	90.15	93.40	96.60	99.80	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.10	105.95	108.75
162 "	81.00	84.25	87.50	90.70	93.95	97.20	100.45	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.80	106.65	109.50
163 "	81.50	84.75	88.00	91.30	94.55	97.80	101.05	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	107.10	109.95
164 "	82.00	85.30	88.55	91.85	95.10	98.40	101.70	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	107.85	110.70
165 "	82.50	85.80	89.10	92.40	95.70	99.00	102.30	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.65	108.55	111.45
166 "	83.00	86.30	89.65	92.95	96.30	99.60	102.90	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.40	109.30	112.20
167 "	83.50	86.85	90.20	93.50	96.85	100.20	103.55	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	109.75	112.65
168 "	84.00	87.35	90.70	94.10	97.45	100.80	104.15	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	110.45	113.40
169 "	84.50	87.90	91.25	94.65	98.00	101.40	104.80	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.25	111.20	114.15
170 "	85.00	88.40	91.80	95.20	98.60	102.00	105.40	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.95	111.90	114.90
171 "	85.50	88.90	92.35	95.75	99.20	102.60	106.00	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	112.35	115.35
172 "	86.00	89.45	92.90	96.30	99.75	103.20	106.65	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	113.10	116.10
173 "	86.50	89.95	93.40	96.90	100.35	103.80	107.25	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.80	113.80	116.85
174 "	87.00	90.50	93.95	97.45	100.90	104.40	107.90	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.50	114.55	117.60
175 "	87.50	91.00	94.50	98.00	101.50	105.00	108.50	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	115.00	118.05
176 "	88.00	91.50	95.05	98.55	102.10	105.60	109.10	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	115.70	118.80
177 "	88.50	92.05	95.60	99.10	102.65	106.20	109.75	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.35	116.45	119.55
178 "	89.00	92.55	96.10	99.70	103.25	106.80	110.35	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	114.05	117.20	120.30
179 "	89.50	93.10	96.65	100.25	103.80	107.40	111.00	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	117.60	120.75
180 "	90.00	93.60	97.20	100.80	104.40	108.00	111.60	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	118.35	121.50
181 "	90.50	94.10	97.75	101.35	105.00	108.60	112.20	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.90	119.10	122.25
182 "	91.00	94.65	98.30	101.90	105.55	109.20	112.85	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.60	119.80	123.00
183 "	91.50	95.15	98.80	102.50	106.15	109.80	113.45	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	120.25	123.45
184 "	92.00	95.70	99.35	103.05	106.70	110.40	114.10	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	121.00	124.20
185 "	92.50	96.20	99.90	103.60	107.30	111.00	114.70	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.45	121.70	124.95
186 "	93.00	96.70	100.45	104.15	107.90	111.60	115.30	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.20	122.45	125.70
187 "	93.50	97.25	101.00	104.70	108.45	112.20	115.95	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	122.90	126.15
188 "	94.00	97.75	101.50	105.30	109.05	112.80	116.55	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	123.60	126.90
189 "	94.50	98.30	102.05	105.85	109.60	113.40	117.20	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	121.05	124.35	127.65
190 "	95.00	98.80	102.60	106.40	110.20	114.00	117.80	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	125.05	128.40
191 "	95.50	99.30	103.15	106.95	110.80	114.60	118.40	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	125.50	128.85
192 "	96.00	99.85	103.70	107.50	111.35	115.20	119.05	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	126.25	129.60
193 "	96.50	100.35	104.20	108.10	111.95	115.80	119.65	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.60	126.95	130.35
194 "	97.00	100.90	104.75	108.65	112.50	116.40	120.30	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.30	127.70	131.10
195 "	97.50	101.40	105.30	109.20	113.10	117.00	120.90	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	128.15	131.55
196 "	98.00	101.90	105.85	109.75	113.70	117.60	121.50	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	128.85	132.40
197 "	98.50	102.45	106.40	110.30	114.25	118.20	122.15	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.15	129.60	133.05
198 "	99.00	102.95	106.90	110.90	114.85	118.80	122.75	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.85	130.35	133.80
199 "	99.50	103.50	107.45	111.45	115.40	119.40	123.40	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	130.75	134.25
200 "	100.00	104.00	108.00	112.00	116.00	120.00	124.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	131.50	135 00

MONOTYPED BY THE F. C. NUNEMACHER PRESS, LOUISVILLE, KY.

TOTAL RATES FOR PARTIES OF TEN OR MORE, WITH TWO SPECIAL BAGGAGE CARS, FOR DISTANCES SHOWN—Cont'd.

Number of Persons	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
105 Miles	$72.80	$74.65	$76.45	$78.35	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15
106 "	73.55	75.40	77.30	79.15	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00
107 "	74.00	75.90	77.75	79.65	81.50	81.50	81.50	81.50	81.50	81.50	81.50	81.50	81.40	81.50	81.50	81.50	81.70	81.50	81.50	81.50
108 "	74.80	76.70	78.55	80.45	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35
109 "	75.55	77.45	79.40	81.30	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20
110 "	76.35	78.25	80.20	82.10	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05
111 "	76.80	78.75	80.65	82.60	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55
112 "	77.55	79.50	81.50	83.45	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40
113 "	78.35	80.30	82.30	84.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25
114 "	79.10	81.10	83.10	85.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10
115 "	79.55	81.55	83.60	85.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60
116 "	80.35	82.35	84.40	86.40	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45
117 "	81.10	83.15	85.20	87.25	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30
118 "	81.85	83.95	86.00	88.10	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15
119 "	82.35	84.40	86.50	88.55	90.65	90.65	90.65	90.65	90.65	90.65	90 65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65
120 "	83.10	85.20	87.30	89.40	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.60	91.50	91.50	91.50	91.50
121 "	83.85	86.00	88.10	90.25	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35
122 "	84.65	86.80	88.90	91.05	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20
123 "	85.10	87.25	89.40	91.55	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70
124 "	85.85	88.05	90.20	92.40	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55
125 "	86.65	88.85	91.00	93.20	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40
126 "	87.40	89.60	91.85	94.05	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25
127 "	87.85	90.10	92.30	94.55	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75
128 "	88.65	90.90	93.10	95.35	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60
129 "	89.40	91.65	93.95	96.20	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45
130 "	90.20	92.45	94.75	97.00	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30
131 "	90.65	92.95	95.20	97.50	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80
132 "	91.40	93.70	96.05	98.35	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65
133 "	92.20	94.50	96.85	99.15	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50
134 "	92.95	95.30	97.65	100.00	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35
135 "	93.40	95.75	98.15	100.50	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85
136 "	94.20	96.55	98.95	101.30	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70
137 "	94.95	97.35	99.75	102.15	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55
138 "	95.70	98.15	100.55	103.00	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40
139 "	96.20	98.60	101.05	103.45	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90
140 "	96.95	99.40	101.85	104.30	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75
141 "	97.70	100.20	102.65	105.15	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60
142 "	98.50	101.00	103.45	105.95	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45
143 "	98.95	101.45	103.95	106.45	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95
144 "	99.70	102.25	104.75	107.30	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80
145 "	100.50	103.05	105.55	108.10	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65
146 "	101.25	103.80	106.40	108.95	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50
147 "	101.70	104.30	106.90	109.45	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00
148 "	102.50	105.10	107.65	110.25	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85
149 "	103.25	105.85	108.50	111.10	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70
150 "	104.05	106.65	109.30	111.90	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55
151 "	104.50	107.15	109.75	112.40	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.50	115.05	115.05	115.05	115.05	115.05
152 "	105.25	107.90	110.60	113.25	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90
153 "	106.05	108.70	111.40	114.05	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75
154 "	106.80	109.50	112.20	114.90	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60
155 "	107.25	109.95	112.70	115.40	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10
156 "	108.05	110.75	113.50	116.20	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95
157 "	108.80	111.55	114.30	117.05	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80
158 "	109.55	112.35	115.10	117.90	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65
159 "	110.05	112.80	115.60	118.35	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15
160 "	110.80	113.60	116.40	119.20	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.60	122.00	122.00	122.00	122.00	122.00	122.00
161 "	111.55	114.40	117.20	120.05	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85
162 "	112.35	115.20	118.00	120.85	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70
163 "	112.80	115.65	118.50	121.35	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20
164 "	113.55	116.45	119.30	122.20	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05
165 "	114.35	117.25	120.10	123.00	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90
166 "	115.10	118.00	120.95	123.85	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75
167 "	115.55	118.50	121.40	124.35	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25
168 "	116.35	119.30	122.20	125.15	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10
169 "	117.10	120.05	123.05	126.00	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95
170 "	117.90	120.85	123.85	126.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80
171 "	118.35	121.35	124.30	127.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30
172 "	119.10	122.10	125.15	128.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15
173 "	119.90	122.90	125.95	128.95	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00
174 "	120.65	123.70	126.75	129.80	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85
175 "	121.10	124.15	127.25	130.30	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35
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177 "	122.65	125.75	128.85	131.95	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05
178 "	123.40	126.55	129.65	132.80	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90
179 "	123.90	127.00	130.15	133.25	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40
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181 "	125.40	128.60	131.75	134.95	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10
182 "	126.20	129.40	132.55	135.75	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95
183 "	126.65	129.85	133.05	136.25	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45
184 "	127.40	130.65	133.85	137.10	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30
185 "	128.20	131.45	134.65	137.90	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15
186 "	128.95	132.20	135.50	138.75	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00
187 "	129.40	132.70	136.00	139.25	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50
188 "	130.20	133.50	136.75	140.05	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35
189 "	130.95	134.25	137.60	140.90	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20
190 "	131.75	135.05	138.40	141.70	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05
191 "	132.20	135.55	138.85	142.20	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55
192 "	132.95	136.30	139.70	143.05	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40
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194 "	134.50	137.90	141.30	144.70	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10
195 "	134.95	138.35	141.80	145.20	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60
196 "	135.75	139.15	142.60	146.00	149.45	149.45	145.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45
197 "	136.50	139.95	143.40	146.85	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30
198 "	137.25	140.75	144.20	147.70	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15
199 "	137.75	141.20	144.70	148.15	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65
200 "	138.05	142.00	145.50	149.00	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50

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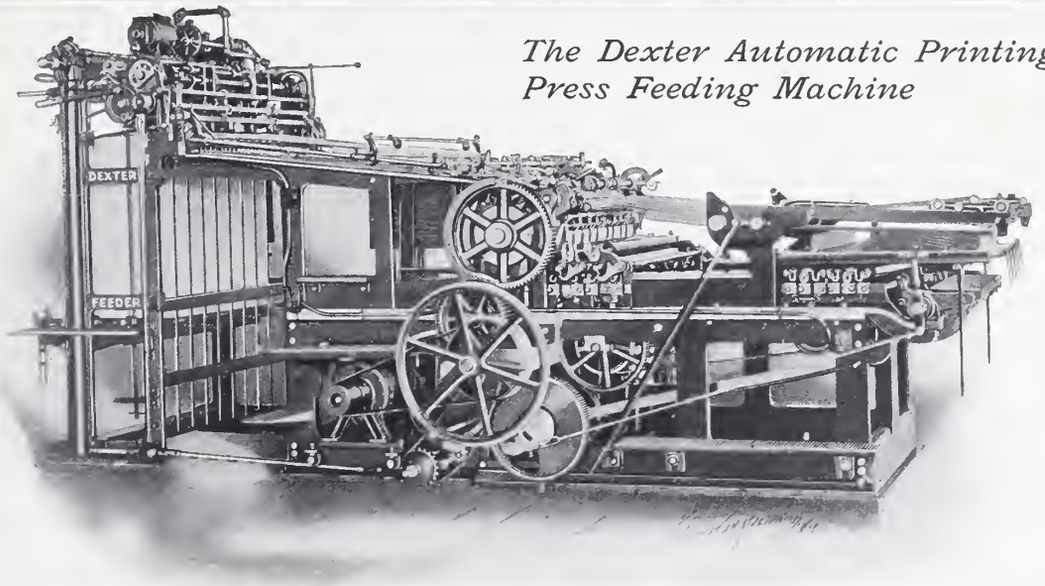

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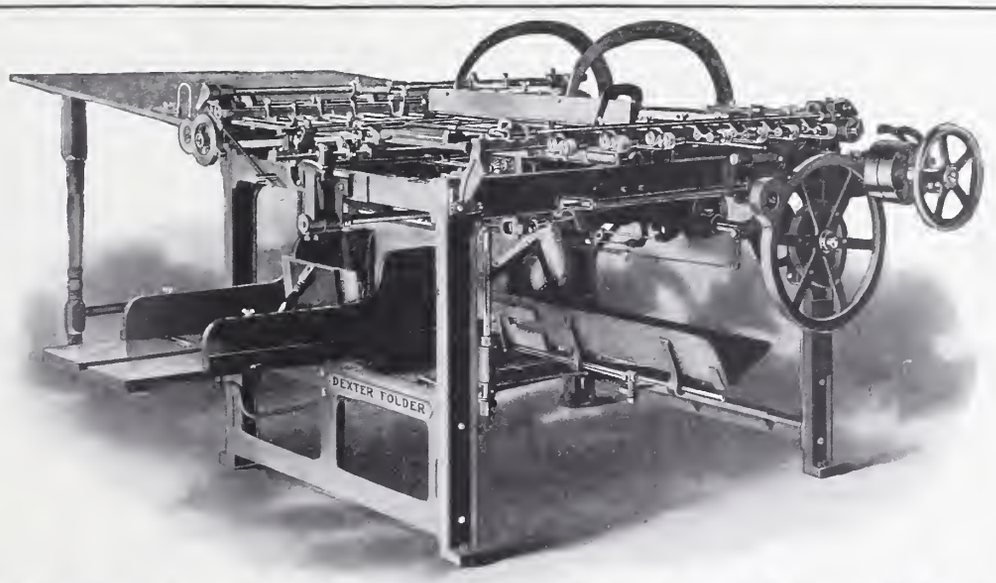

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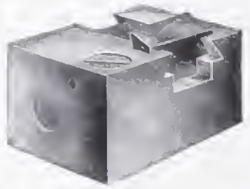

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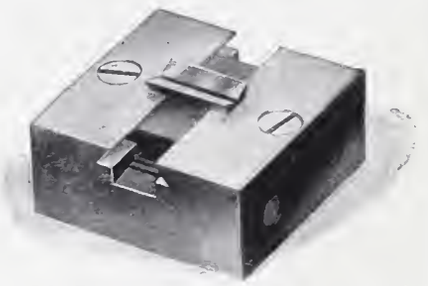

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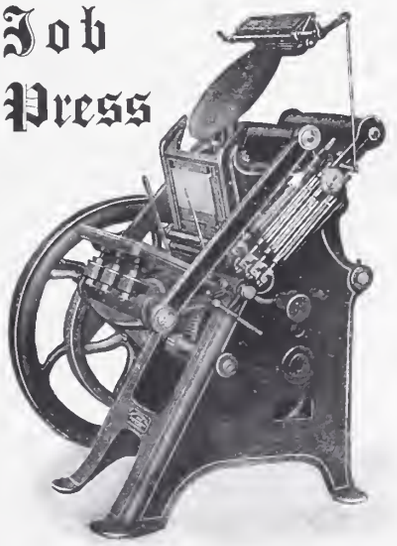

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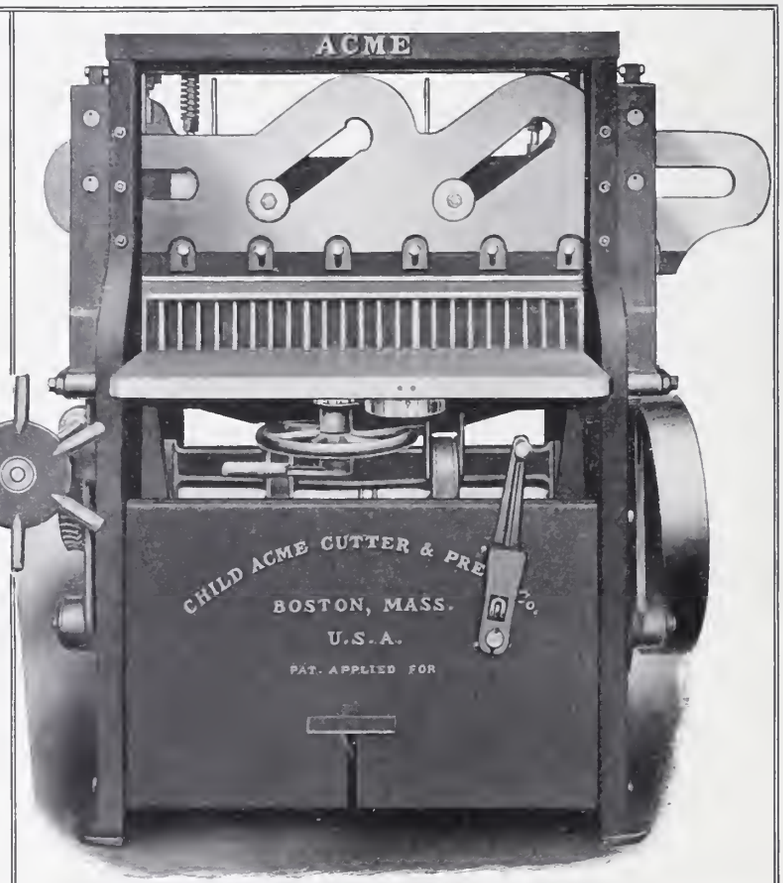

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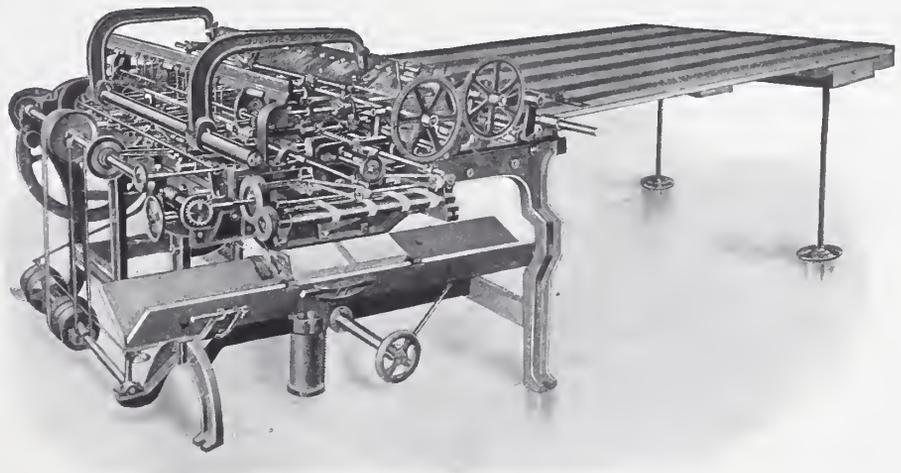

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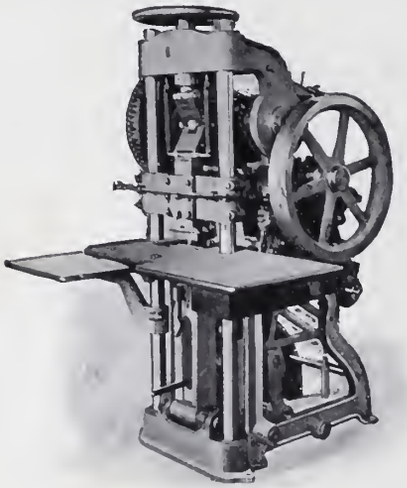

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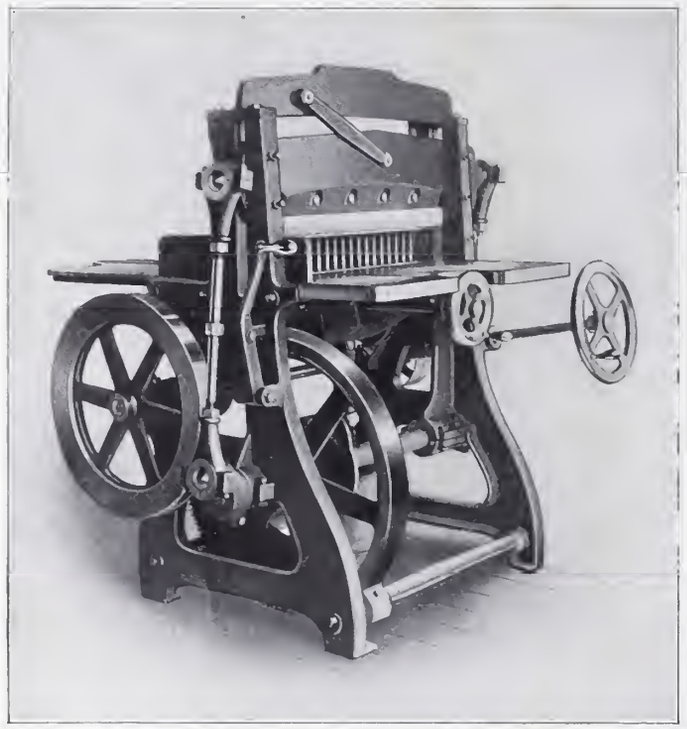

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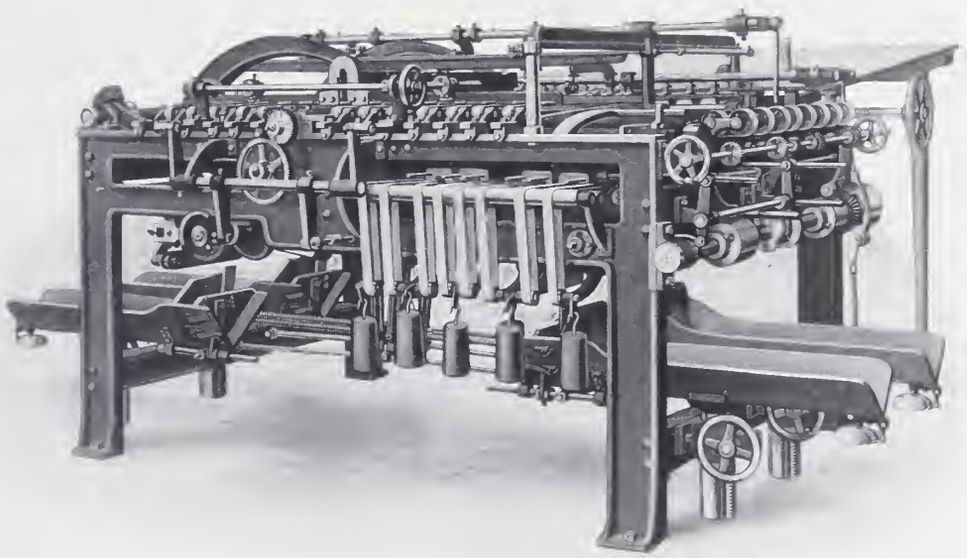

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The Printing Art

VOLUME II SEPTEMBER, 1903 NUMBER 1

EDITION BINDING

BY MISS S. T. PRIDEAUX

OF late years, with the revival of craftsmanship, according to the gospel of Ruskin and William Morris, there has been a rush into all the departments of manual dexterity, needing for successful achievement the guidance of artistic feeling. The result of this has been that there is a tendency to exaggerate the importance of the ornamental and the decorated, to the exclusion of not only simplicity but, let us say frankly, of plainness and the undecorated surface of flawless material. The over elaboration of the decorative arts must inevitably produce a reaction sooner or later, very quickly for those who prefer restraint, more slowly for the majority of the public, to whom ornament is always synonymous with art. For such as these fashion counts for much; and it is in the hope that those who lead taste in the matter of edition bindings may find a scope for their enterprise on somewhat new lines that I venture to ask consideration for this paper.

After all, the costly bindings achieved for wealthy amateurs must always constitute but a small portion of the output of bound work. There will remain the cloth or leather-covered book in greater or smaller editions, for which covers are made in quantities by machinery, separately from the book, and for decorating which metal dies are cut and stamped by means of an embossing press, either with or without the addition of colors or gold leaf. It is of this class of work that I propose to treat, giving first a brief account of the stages through which it has passed in modern times, then showing how it was dealt with, though on a much smaller scale, in the early days of printing, and finally offering some suggestions for its more varied and, as I think, more artistic treatment in the future. This treatment would necessitate the employment of leather; but there is no reason why the less expensive kinds of skins should not be used, not perhaps for books issued in large numbers, but for small editions where a little extra outlay could be easily recovered on the published price of the work. Roans made from the best sheepskins, which are the hides of Scotch sheep, would not be a costly material, and would give good results in the embossing press. Pigskin is a very suitable material for the better class of bindings, on which stamps are to be used, and is both strong and comparatively inexpensive, considering the size of the skins. Vellum, again, might be occasionally used for small editions; it blocks well, and is most effective with but little ornament. At one time much in demand for bindings, it ceased for many years to be used at all in England, except in account-book manufacture, when it was generally stained green. It has lately come into

fashion again, chiefly for limp work, through the initiative of William Morris, who introduced it on most of the works issued by him from the Kelmscott Press; and both the Doves Press and the Ashendene Press have continued to employ it. To observe its suitability for blocking, either when used limp or on boards, we have only to turn to the coats of arms which frequently decorated it on the books of the great collectors of past times. There was a very fine specimen of vellum, ornamented in black, shown at the Burlington Fine Arts Exhibition in 1891. But before considering in detail how edition bindings were treated in the days when, comparatively speaking, books were few in number, we will get some idea of their treatment in more recent times, starting with the last century.

Up to, roughly speaking, about 1825, books of the type of dictionaries, classics, school books, and books of reference were mostly bound in roan or sprinkled sheep; while books of history, poetry, and novels were issued in drab or olive-colored paper boards, with a printed label pasted on the back, or the full title printed on the back and sides, as in the case of "Walker's British Classics" (1818). It was very rarely that anything but a dull color was used, though "Whittingham's British Poets" (1816) had a dark Venetian red paper, and the class of literature known in those days as gift books or annuals occasionally appeared in vellum-colored paper, stamped with gold. The more valuable of these, however, filled with choice steel engravings and prepared for the Christmas market, were bound in morocco and silk, and issued under such titles as "The Keepsake," "The Bijou," "Friendship's Offering," "The Book of Beauty," "The Landscape Annual," and so on. Such books commanded a large sale, even in those days; and a writer on the subject, in the first volume of "The Bookbinder," mentions two thousand imperial quarto volumes (Finden's Tableaux), full bound in best morocco, gilt. The paper-covered boards, which clothed the larger number of the books of that time, had a way of cracking at the hinge, and so becoming disconnected, a difficulty which was got over about 1822, by covering the back with calico or cloth. As an illustration of this step, we may take Scott's "Waverley Novels." The "Novels and Tales," in twelve volumes, appeared in 1819 in pink paper, with white labels; the "Historical Romances," in six volumes, followed in 1822, in blue paper, with pink cloth back and white paper labels; and "Novels and Romances" in 1824 in the same fashion. The next step was that of covering books entirely with cloth, introduced by Mr. Archibald Leighton, one of the most enterprising and successful of modern binders, whose business capacity and energy secured for him the patronage of the chief publishers of the day. He bound for Murray, Pickering, Colbourn, Tilt, Charles Knight, Moon, Boys, Graves, and many others, and died prematurely in 1841, leaving to his family a well-established business which, under a somewhat varying character, has remained in their hands up to the present time.

In the "Bookseller" of July 4, 1881, there is an interesting account, by Mr. Robert Leighton, of the invention of bookbinders' cloth by his father, and of how the subsequent embossing of it came about. The exact date of cloth binding he is not able to state, but says that he has in his library a volume, presented to his father by the author, bound in smooth, red cloth, with a paper

label. The publishers' names are Lackington, Hughes, Harding & Lepard, and the date on the title-page is 1822. There is every reason to believe that it is one of a number similarly bound in that year. In those days the white calico was bought in London, sent to the dyers to be dyed, and thence to Mr. John Southgate, of 3 Crown Court, Old Change, to be stiffened and calendered. The embossing of bookbinders' cloth was suggested by Mr. Archibald Leighton to the late Mr. de la Rue, and was carried out so admirably by him, with the appliances he possessed for embossing paper, that his process remains still comparatively unaltered. The desired pattern was engraved on a gun-metal cylinder, and transferred in reverse to one made of compressed paper, strung upon an iron spindle, and turned in the lathe to the exact circumference of the gun-metal one, and these two being worked together in a machine, and the pattern transferred from one to the other, the cloth was passed between them and received the impress of the pattern engraved on the metal cylinder.

In this way the whole of the cloth used by Messrs. Leighton was for many years embossed upon their own premises. The cylinders were only fourteen or fifteen inches wide, and the machine was turned by manual labor and heated by red-hot irons which were placed in the gun-metal cylinder, and replaced by others when cold. In those days it was customary to engrave special cylinders for books of importance, and you may still occasionally meet with stray volumes of "The Penny Cyclopædia" or Knight's "Pictorial England," and such like popular works with embossed cloth covers so prepared. Mr. Pickering was the first person for whom Mr. Leighton bound books in cloth, and either his "Aldine Poets" or the "Diamond Classics" were the first books on which it was put. The first person to undertake the embossing of bookbinders' cloth on cylinders a yard wide was Mr. Law, of Monkwell Street, and for years he embossed all the cloth sold by Mr. James Leonard Wilson, of St. John Street, who had followed Mr. Leighton's methods in the preparation and sale of the cloth. Mr. Wilson sold his business to Messrs. Duffield, who established a manufactory of bookbinders' cloth at Hoxton, and so improved it that for years he held practically a monopoly of its output. The exact period when gold-stamping was first applied to cloth is clearly marked by the publication of Lord Byron's life and works, in seventeen volumes, by Mr. John Murray, of Albemarle Street. The volumes were published monthly, and had a sale of about 20,000. They were bound in green cloth, and the first volume was issued in 1832, with a green paper label on the back, matching the cloth in color, on which was printed in bronze the title and a coronet; on the second and succeeding volumes the paper label was dispensed with, and the coronet and title were stamped in gold upon the cloth itself. Mr. Henry George Bohn, in a letter addressed to the "Art Journal," says that his father, John Henry Bohn, a German bookbinder, established about 1795 in Frith Street, Soho, had a special reputation for gilding on the silk linings of books, as well as calf-graining, tree-marbling, and other special processes, all of which he himself made acquaintance with when a boy. "In later life," he continues, "the knowledge of the peculiar dressing used for gilding on silk enabled me to communicate to Mr. Leighton the means of getting cloth prepared so as

to take gilding by heated machinery at the rolling or stamping-press, which a leading trade firm said was impracticable. The process, however, after a few weeks' experiments conducted by the late Mr. James Leonard Wilson, was successfully accomplished; and Mr. Leighton thereupon wrote to me, triumphantly announcing the fact, and undertaking in consequence to bind in gilt cloth several thousand volumes at half the price I should previously have had to pay, on account of the necessity of having to add leather backs for taking the gold by hand tooling. The book was Martin & Westall's 'Bible Points,' which I brought out in 1832. What to me at the time seemed an accomplishment of little moment has now become of such importance to cloth binders that, could the discovery have been patented, it would have yielded a considerable income."

This Mr. Robert Leighton, who thus wrote of his father's invention, was himself the pioneer in the use of steam machinery in bookbinding, and he adopted in his own business nearly all the machinery which has since become indispensable to the wholesale binder. He was also the first to use steam power for blocking in gold: the first to use aluminum, and black and colored inks for cloth cases, examples of which he showed in the exhibition of 1851. He had a great reputation for the designs of his cloth bindings, which he devised in conjunction with his artist cousin, John Leighton, known as Luke Limner, a good instance being the pleasant and appropriate covers for Mrs. Jameson's "Legends of the Madonna" and "Legends of the Monastic Orders." The two Leightons, father and son, thus inaugurated and furthered the great revolution in the art of edition binding associated with the employment for the purpose of specially prepared cloth, and its decoration by means of steam-blocking in gold and colors. It was natural that such an invention should lead to abuse; and in a short time, unfortunately, there was so much gilt ornament that a strong reaction took place, and, while cloth as a material for the cover continued to be used, it was either left plain or had a single bordering line in gold with or without the title likewise in gold upon the sides. More recently, color printing upon cloth has been revived with excellent results in many cases, especially where an artist who understands the power and limitations of the blocking process has been employed upon the designs. Many of these are entirely without gold and give representations of scenes taken from the books with excellent impressionist effect. I would mention as instances in this country the novels published by Messrs. Hodder & Stoughton, such as "In Our Town," "Her Majesty's Minister," "Mrs. Wiggs of the Cabbage Patch," "The Hebrew," and many others of the same firm, one of whose members gives especial attention to the successful production of cloth covers. The bindings of books issued by Mr. John Lane are also frequently very successful, though it is not so easy to keep in touch with the output of American work on similar lines. I have seen at Messrs. Puttenham's some excellent examples of taste in color printing, notably, "The Romance of the Colorado River," "Puerto Rican," "Lights of Childhood," and "The Romance of the Renaissance Chateaux," in which the castle of Langeais is shown in black on a gray cloth. The same house showed me, likewise, one or two books bound in plain cloth, with a photographic print on the cover, which

seemed a pleasant variation not in use over here; while "Twenty-Six Historic Ships," also issued by them, is a most satisfactory example of blocking with white foil on a blue ground. At Messrs. Appleton's I saw several specimens of bookbinders' cloth which do not come over here at all. We have but little variety in the nature and preparation of our cloth; while in America it is treated in many different ways, which naturally give very varied results in the blocking-press.

Messrs. Gay & Bird showed me some effective color printing on "In South Africa with Buller," and an attractive example of a loch and mountain scene in four sombre colors on "The Story of Gösta Berling." There is little doubt that the most artistic effects are got by using very few colors in harmony rather than in contrast with the cloth. Gold is much more sparingly used for cloth work than formerly, and with far better taste. "Paris in its Splendor," published by the last-named firm, is an interesting example of the different effects that can be obtained from the gold by varieties of matted ground in the block; while in "Walden," issued by Messrs. Houghton & Mifflin, the cloth of the cover represents the design, the gold being confined to suggesting the background, with a decidedly original result.

This, then, is the position of cloth binding at the present time as shown by the leading publishers' work. The technical processes are probably as perfect as such things can be, the drawings are frequently the work of artists, there is far more restraint than formerly, both in the matter of design and the employment of color, while the taste in color schemes is often as good as possible, and a great advance on that shown a decade or two ago. We do not think that in that special branch of edition bindings there is any great advance to be made or novelty to be assumed, though no doubt we may expect a wider diffusion of the taste that we have noted in the best work and an increasingly small number of book covers inferior in design, color, and general effect.

In what direction, then, can we hope for any new departure? In order to answer the question and complete the scope of this paper, I shall ask you to spend a few moments in a study of the bindings in which books were clothed when they were less numerous, and during a period when they reached what many think the high-water mark of successful decoration.

The work of the early printers was issued in trade bindings as publishers' work is now sent out, but in those days stationers combined the craft of binding with the business of bookselling. The earliest of all were decorated by building up designs from dies, these being arranged in pattern schemes which Mr. W. H. James Weale was the first to analyze and set forth in the catalogue of the fine collection of rubbings of bindings, which he presented to the National Art Library of South Kensington in 1894. These schemes were taken from the covers of manuscripts from the twelfth to the fifteenth centuries, but the same kind of arrangement, though not so elaborate, may be seen on the earliest printed books; also witness the illustrations to the monograph on early Oxford bindings above alluded to. Small books were stamped with a panel on the sides, and these often had the initials or mark of the binder, which have led in many instances to the ascription of particular bindings to the stationers who issued them, though a still greater number still remain to be

identified. The blocks were generally small and were used sometimes one on each side between a bordering of roughly drawn lines; sometimes two together were placed upon one side, and connected with lines or some simple device, and occasionally on large books four panels were arranged in rows of two. The material of the binding was asses-skin, pigskin, calfskin, — though not the fragile kind now associated with the name, — and vellum, but chiefly the three first. The stamps or blocks used were cut in intaglio, both on hard wood or on metal, producing the impression in cameo; the design was often both strong and delicate in treatment, the impression after all these years showing great artistic vigor and inventiveness. Indeed, nothing can be more excellent than the dragons, gryphons, and other mythical animals in the pear-shaped, triangular, circular, or square dies arranged within the pattern schemes of the very early bindings. It is not known exactly how these stamps were used upon the bindings; it is probable that when panel stamps were used, the leather was thoroughly wetted and the book then placed in a screw-press, under a block of wood or metal, for the length of time needed to obtain a clear impression. In "Marques Typographiques," by Silvestre, there is a printers' mark, used by Pétrus César Gaudanus, otherwise Pierre de Keyser, of Ghent, between 1516 and 1547, which represents a book undergoing pressure in a printers' press, and Josse Bade, likewise a stationer and printer of Paris, who died in 1535, used a somewhat similar one. Though there is obviously a book in the press, the picture may relate to a process not connected with binding; but in any case it probably represents what must have been the procedure used in impressing the stamps. These dies passed from one workshop to another, and none of them are extant to my knowledge in England, though the heraldic blocks, used on books in the reigns of Henry VII. and Henry VIII., were decidedly numerous and of great artistic merit. In the Netherlands these designs were the binders' property and protected as such, but in England, where the binders were not organized into separate guilds, this was not the case, and piracy was everywhere prevalent.

On many of the blocks there appear two indentations or holes about a quarter of an inch in diameter, situated within the border at the top and bottom of the panel. The precise purport of these is unknown, and many plausible theories have been invented to account for them. One such suggests that they were stop buttons to prevent the stamp from sinking too far into the leather, but it is more probable that they indicate the heads of nails or pegs which fastened the carved block or metal stamp to another piece of wood. Sometimes the impressions made by them are almost imperceptible, at others there has been an attempt at concealment by carrying the ornament across. Many of the subjects pictured on these stamps were of a religious character: thus the Baptism of Christ, Saint John the Baptist, the Crucifixion, Our Lady of Pity, the Ara Cœli, and the different saints and apostles are all represented upon these early book covers. For an account of them and for a general history of early stamped bindings, which contains also a certain amount of illustration, the interested reader cannot do better than procure the two volumes, published at half a crown by the Department of Science and Art, at South Kensington, entitled "Bookbindings and Rubbings of Bindings,

in the National Art Library of South Kensington Museum," by W. H. James Weale. This class of binding has given rise to much dispute of an archæological kind, with which, happily, we are not concerned at the moment. Whether the stamps were of wood or metal, in what country they originated, their authorship as indicated by initials incorporated in the design, their *provenance* as apart from the country in which they were in use, who was the inventor of the pattern roller, — all such questions we may leave aside, the point of interest being the fact of the stamp and its astonishing variety of character, for many styles were represented by it, all, with but few exceptions, of great merit and suitability to their end. For our present purpose, and as far as ornament is concerned, we may classify them somewhat as follows:

1. Small Gothic dies with palmated leaves, animals, and so on, combined in design according to certain fixed patterns, such as those on the Bible written and bound in the monastery at Durham for Hugh Pudsey, bishop of that diocese from 1153 to 1195, and other books in the same cathedral library.

2. Interlaced ornament of several distinct types, some Celtic in character, on the earliest books in leather that have come down to us, executed in the north of England in the twelfth century, others recalling the designs on Roman mosaic pavement, others again Eastern in character. Perhaps the most beautiful interlaced patterns of all belong to the latter class, and are the cablework designs found on Italian books of the last half of the fifteenth century, no doubt copied from Arabian examples. The Spanish bindings of the first half of the sixteenth century have interlaced ornament of as fine a kind, but often lacking in comparative simplicity of the Italian.

3. The Gothic stamps of mythical animals, enclosed in circles or scrollwork, bordered with Gothic foliage, and frequently containing a legend. These were mostly of German origin, and were no doubt inspired by the work of Albert Dürer and his contemporaries.

4. The heraldic panels decorated with royal badges, used in England during the reigns of Henry VII. and Henry VIII.

5. The panel stamps of a purely decorative kind, such as those with the religious subjects above mentioned; others like the well-known two used by Moulin, of a miller with his sacks, in punning allusion to his name; and those in use by Norins, in which the acorn figures largely as an ornament.

6. Lastly, the panel stamps with two profile busts in medallion within a framework of Renaissance ornament, thoroughly debased in character, and marking the complete decline of the binder's stamp.

I would sum up, in conclusion, the points I have desired to emphasize in this paper, and which are as follows:

That the flat blocking of cloth work in gold and colors by no means exhausts the treatment possible for edition or publishers' bindings. It has undoubtedly been largely overdone, for lavish ornament is distinctly out of place as applied to cheap material, such as cloths and linens. Indeed, as decoration for the ordinary novel of a few shillings, nothing is in better taste than a single design carried out in two or three color printings without gold, such as some of those mentioned which I have lately seen.

That there is room for a totally distinct class of bindings for small editions of more important publications, which should be in leather and blocked with a stamp of fine design without gold, which will give a raised impression. For this purpose zincographic blocks are of no use, but brass, as a material which admits of modelling, would be imperative.

That the designing of such stamps should be put in the hands of the few artists having a genius for the work, which is quite special in character, and belongs more to the art of the medallist than to that of the maker of patterns. We in no way want the undue multiplication of these stamps, but would rather, indeed, that they should be reserved for a limited number of publications, for which the subject-matter, paper, and type constitute together a whole worthy of a dignified cover that will stand the lapse of time. In these days of book-lovers and collectors of every sort, it is certainly not unlikely that there are many who would welcome a new venture of this kind, in which they would associate the binding with the book, and have no desire to separate the one from the other. In the little Bibelot series, Messrs. Gay & Bird have already made a slight attempt on the lines I am suggesting.

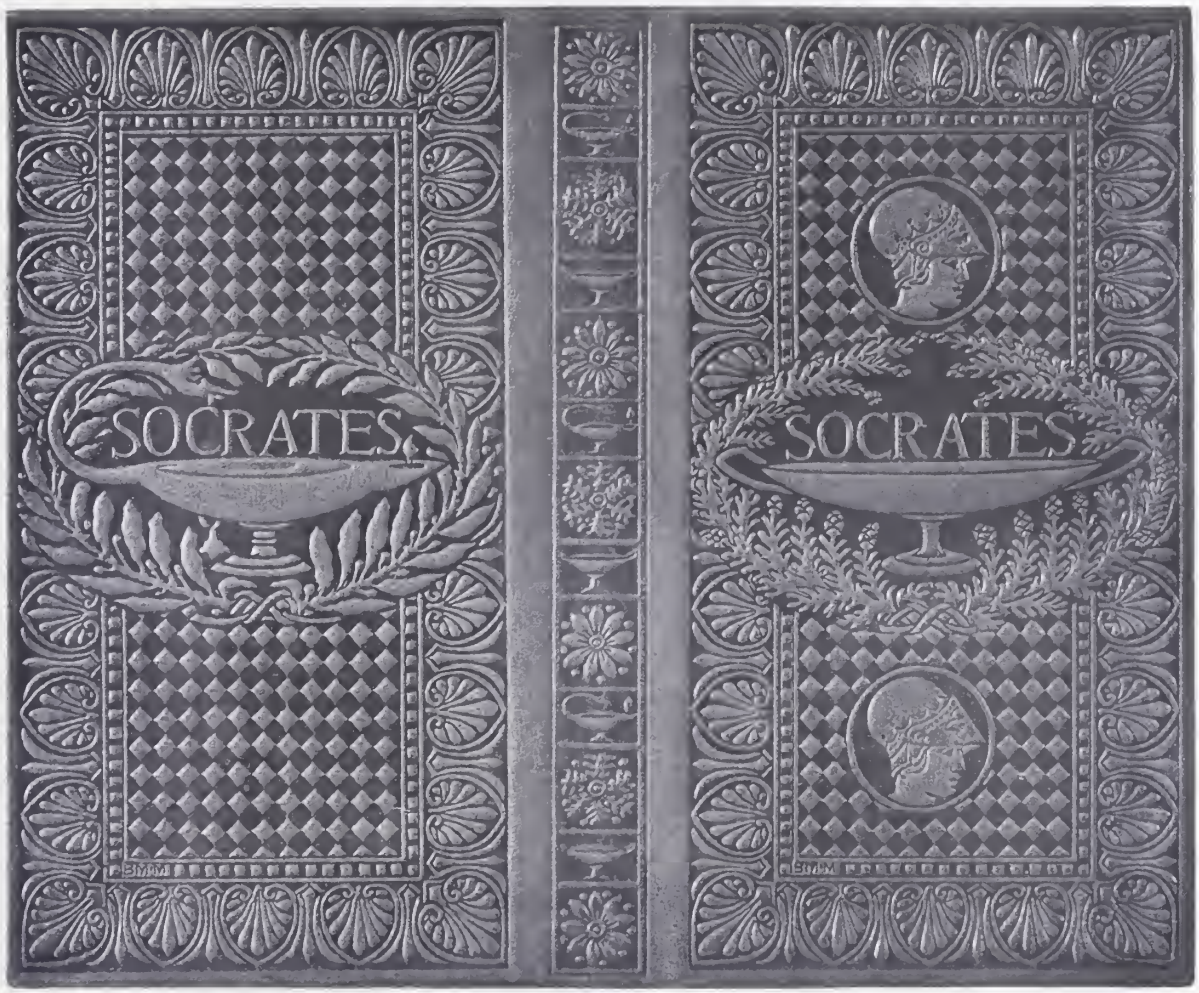
Lastly, I have, I think, made evident that there is no dearth of material from which the designer of such work may glean the principles on which it should be based, in order to secure satisfactory results. Apart from the bindings still extant, which may be studied for the purpose, such sources as the "Book of Kells" and "Early Christian Art in Ireland," by Margaret Stokes, are full of illustrations in a field strangely little explored by the pattern-maker of to-day.

While only a limited number of examples have been instanced, they are suggestive of what was done in this direction in the past, and may be done again in the future. Such a departure needs, no doubt, the initiative of a printer-publisher who does the best kind of work, and in a field that commands the interested support of the genuine bibliophile. Surely, however, there is no place where one can look for it more securely than in the United States, where for many years now there has been so much enterprise and determination to be in the front rank of everything connected with the production of books.

London, July, 1903.

THINK what a book is. It is a portion of the eternal mind caught in its progress through the world, stamped in an instant, and preserved for eternity. Think what it is — that enormous amount of human sympathy and intelligence that is contained in these volumes — and think what it is that this sympathy should be communicated to the masses of the people. — Lord Houghton, 1809–1885.

EXAMPLES OF EDITION BINDINGS



SOCRATES — FROM THE THUMB-NAIL SERIES PUBLISHED BY THE CENTURY CO., NEW YORK

[The Illustration is reproduced in the full size of the book]

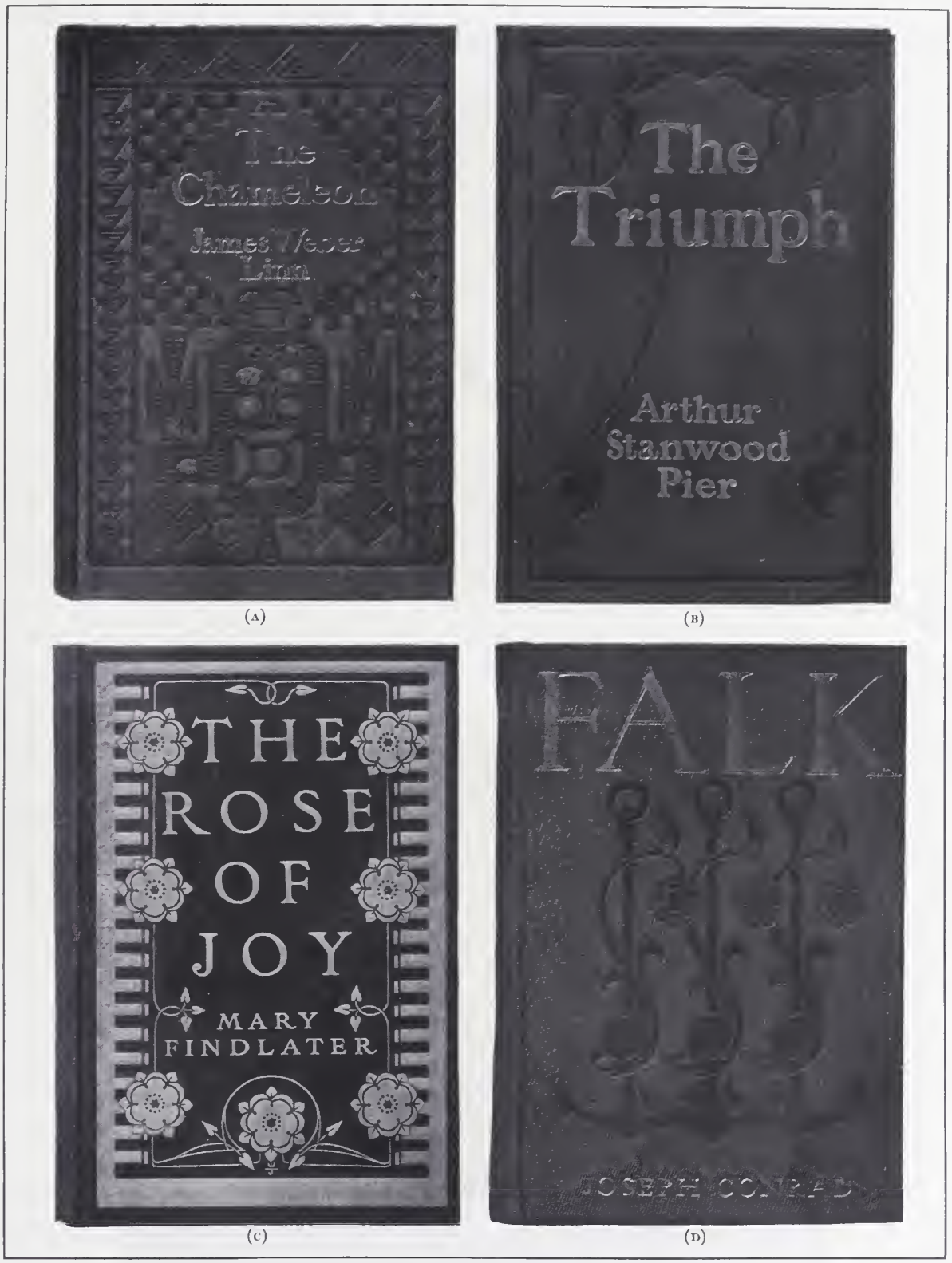
On the left, or back cover, a Greek lamp, surrounded by the laurel, typifies the author's wisdom; and on the right hand or front cover, the Kylix, or Greek cup, surrounded by the hemlock, is indicative of his death. In the right hand cover appears also the head of Athena, as Socrates was identified with the life of Athens. The checkered pattern represents the pavement of the Stoa, where Socrates walked and talked.

(A)

(B)

EXAMPLES OF EDITION BINDINGS—II

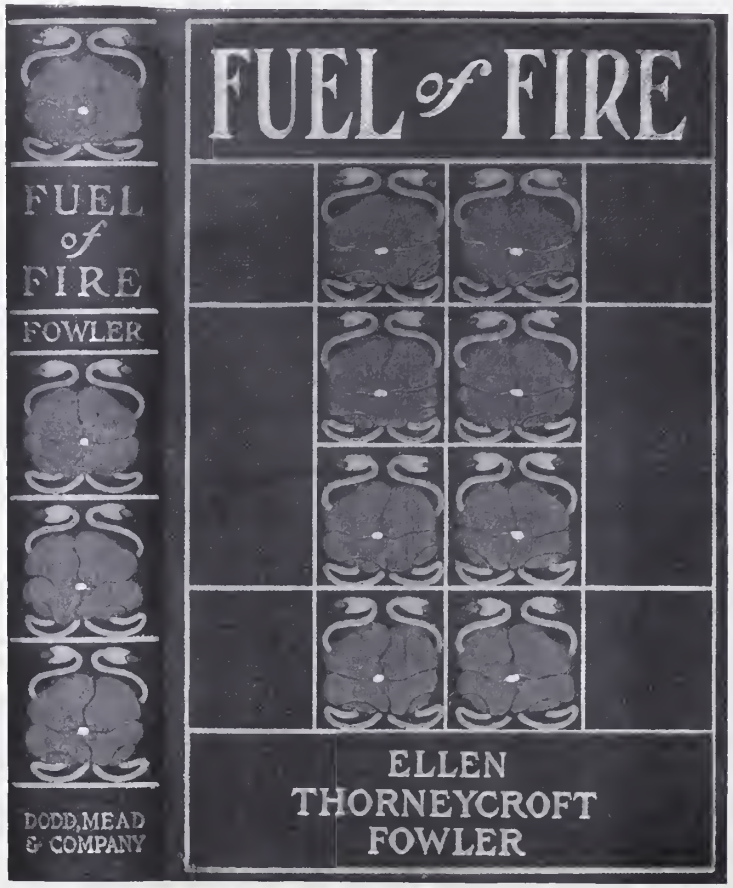
A — Stamped in white and light olive on dark green cloth. B — Stamped in gold and buff on dark green cloth
By courtesy of Hodder & Stoughton, London. Engraved by the Suffolk Eng. & Elec. Co., Boston



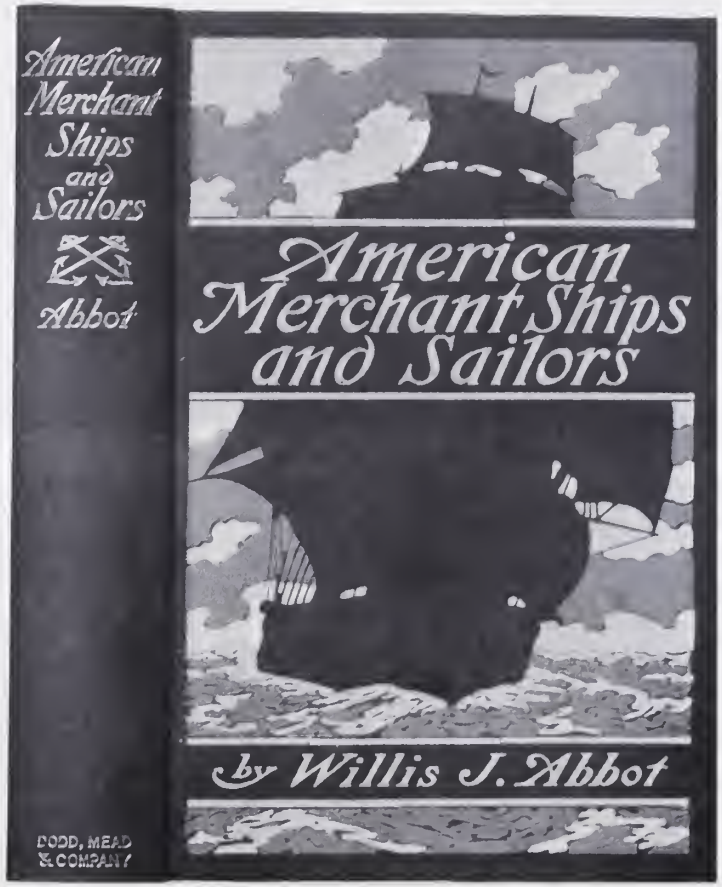
(A) (B) (C) (D)

EXAMPLES OF EDITION BINDINGS—III

A, B, and D — Titles in gold, decorations in blind stamping. C — Stamped in white on dark red cloth. From designs by W. A. Jordan. By courtesy of McClure, Phillips & Co., New York



(A)

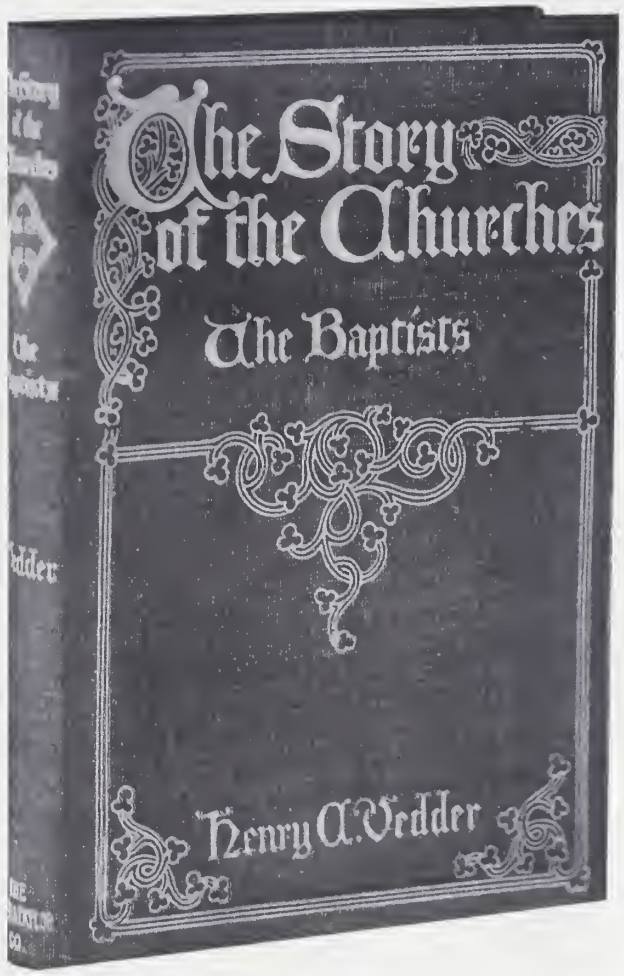


(B)

EXAMPLES OF EDITION BINDINGS—IV

A — Title in gold, decorations in white, red, and olive on black cloth. B — Title in white, illustration in blue and white on dark blue cloth, which gives the silhouette effect to the ship. By courtesy of Dodd, Mead & Co., New York. Engraved by Suffolk Eng. & Elec. Co., Boston

(A)

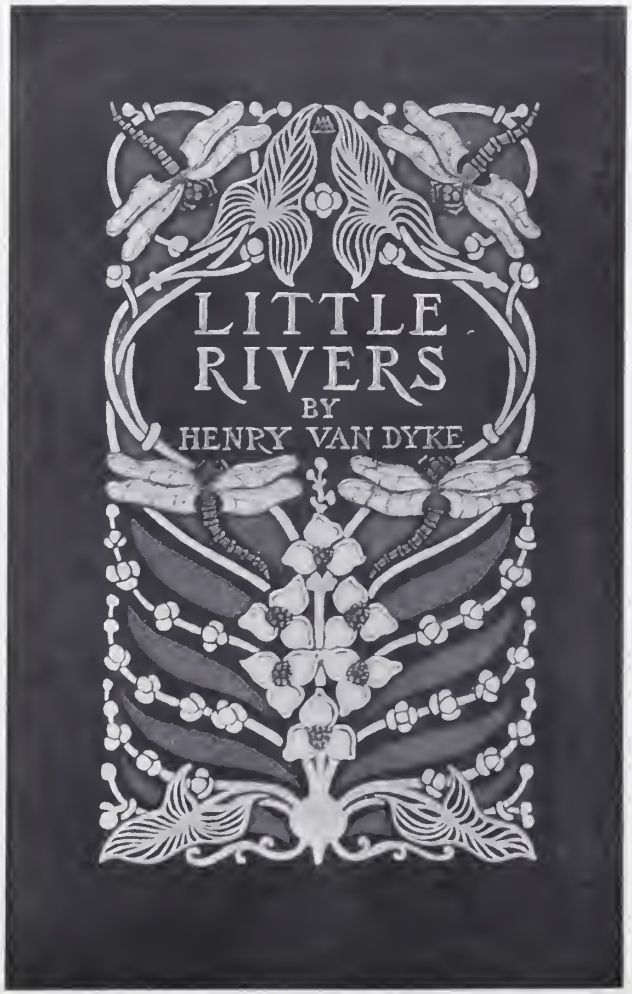


(B)

EXAMPLES OF EDITION BINDINGS—V

A — Title in gold, stamped in leather. B — Title in white, decorations in buff, stamped on drab cloth. By courtesy of The Baker & Taylor Co., New York. Engraved by the Publishers' and Printers' Eng. Co., New York

(A)

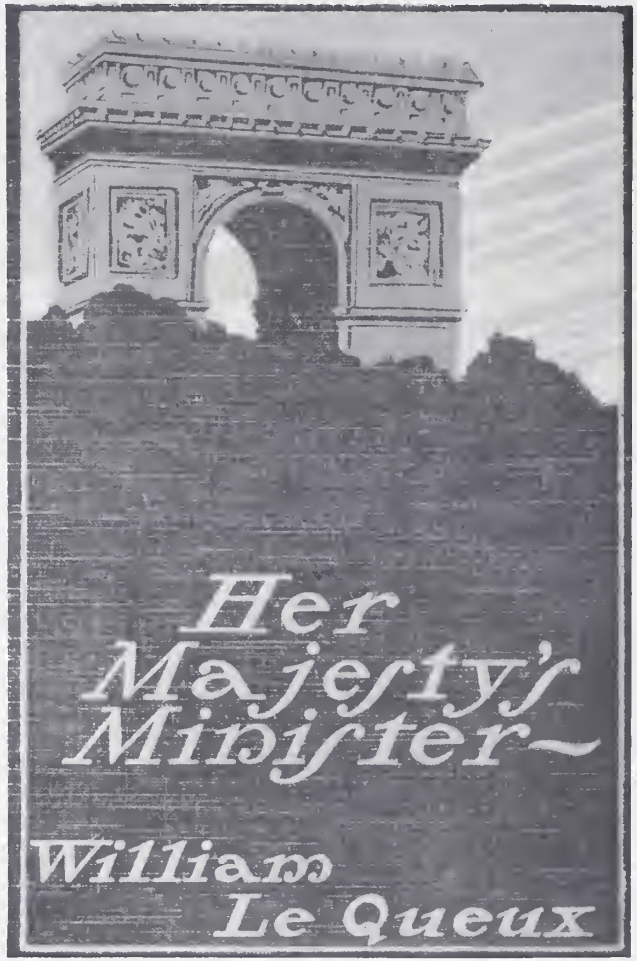


(B)

EXAMPLES OF EDITION BINDINGS—VI

A—Title in gold, in olive, green, and pink, outlined in black, on drab cloth. From design by Jessie Howard Brown. B—In gold, white, and green, on deep blue cloth. From design by Margaret Armstrong. By courtesy of Charles Scribner's Sons, New York. Engraved by Suffolk Eng. & Elec. Co., Boston

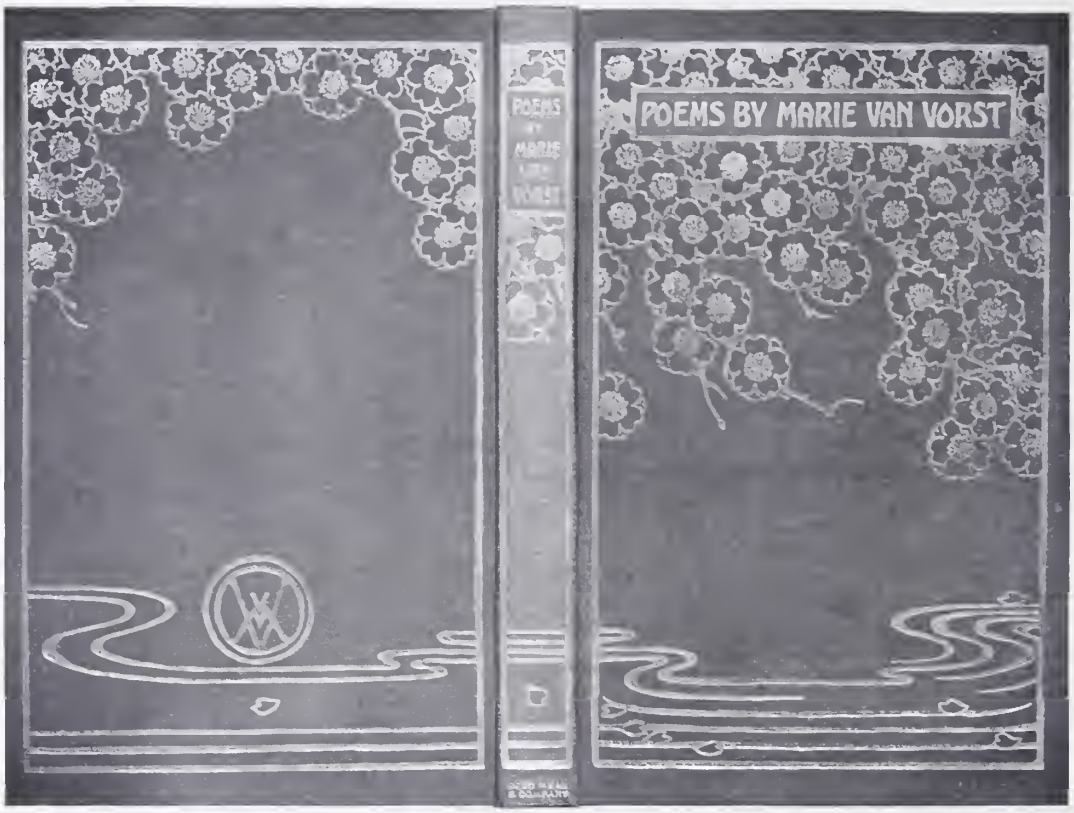
(A)



(B)

EXAMPLES OF EDITION BINDINGS—VII

A — Title and decorations in gold on dark green cloth. Designed by The Decorative Designers, New York. By courtesy of Little, Brown, & Co., Boston. B — Title and design in light colors on dark gray cloth. By courtesy of Hodder & Stoughton, London



(A)

(B)

EXAMPLES OF EDITION BINDINGS—VIII

A — Title and decorations in gold on dark green cloth. By courtesy of Dodd, Mead & Co., New York. B — Title in gold, blossoms in olive, the dark blue cloth forming the silhouette pattern for foliage
By courtesy of Little, Brown, & Co., Boston

THE USE OF BOOK CLOTH IN BINDING BOOKS

MUCH attention has been given to the choice of paper and type in the art of book-making, and an infinite variety of models of type-pages has been produced; but the best paper and most correct typography may be lost in the final result, if a book is not put in a suitable binding.

The cover of a book is the first thing that strikes the eye, whether it be the paper cover of a magazine or a pamphlet, the cloth cover of a commercial binding, or leather covers of books for the library and permanent use. It is the purpose of this brief article to consider the choice of book cloths, and the use of such cloths as covers for books.

There is a distinct product called Book Cloth. It is not linen or white goods or silk, but is a fabric manufactured expressly for use in binding books. It is true that silk has been used on some special bindings, and sateen has been tried; denims and gingham have been used, canvas and other materials have suited occasional books; but such experiments have never been satisfactory except in the way of suggestion to book-cloth manufacturers. So that now there is a very great variety of book cloth, including sateens, linens, buckrams, "Art Canvas," and the regular muslin in all colors and shades, and with many patterns.

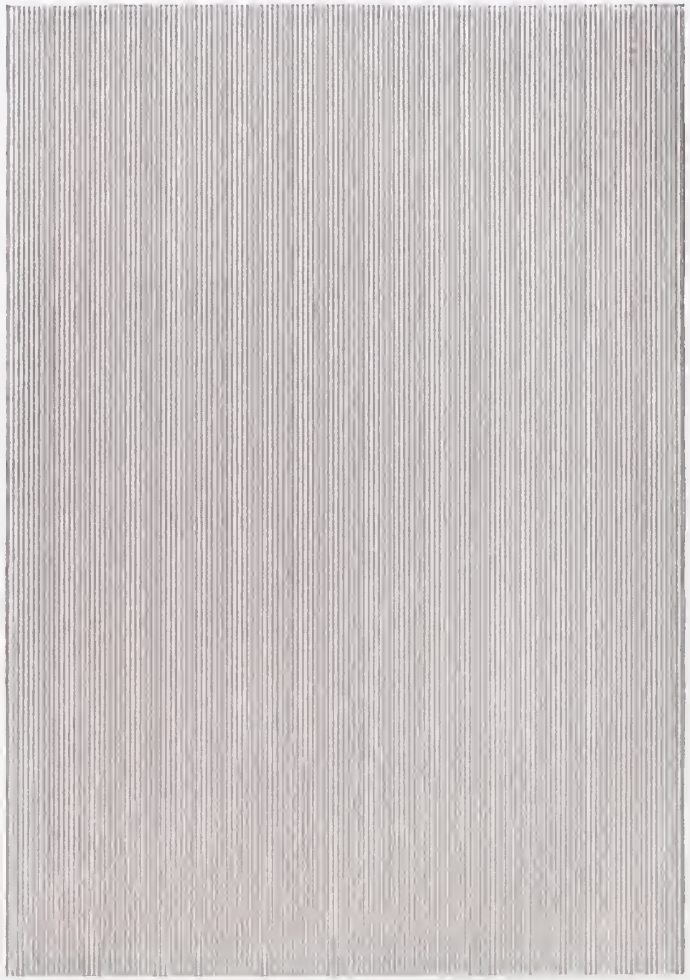
Thirty years ago American publishers used Winterbottom's English cloths almost exclusively. These were supplied in smooth finish and silk pattern and in various embossed patterns. The first decided break in the monotony of material was made by Joseph Bancroft's Sons Co., of Wilmington, Del., large makers of window-shade cloth. They put on the market a full line of "linen" cloths, in attractive colors, and also offered a more expensive but useful cloth, which they called buckram. It is an interesting fact that before the "linen" effects were produced several publishers used the reverse side of extra cloths to secure a novelty which has become permanent in "linen."

There are now several extensive book-cloth mills in operation in this country. The Interlaken, The Bancroft Co., The Holliston, and The O'Bannon Co. are the largest producers, and have replaced with their large and beautiful sample books the little folders which the agents of the English mills used to distribute sparingly.

The writer recalls with pleasure a saying of one of the most successful men in the book-making craft: "It is, after all, like a woman's gown; the right selection of material and the fit are more important than the trimmings." A book cover should suit the volume on which it is used; and if the right cloth is selected, very little decoration is necessary.

There is, at present, a reaction from the very great excess in decoration, which began with the use of colored inks. With the revival of blank stamping and the use of gold on modern book cloths, we may be spared the vivid embellishment which has been perpetrated in the name of artistic design. The

(A)



(B)

EXAMPLES OF BOOK CLOTHS—I

(A) "Silk" pattern. (B) "T" pattern. Sometimes known as "line" cloth. These two patterns are especially adapted to small volumes and standard works stamped with plain titles, although many of the lighter shades lend themselves to decorative treatment.

lover of books, who has in his open cases, apart from his Groliers and fine bindings, a collection of cloth-bound books, handles with a glow of pleasure the old brown blank-stamped volumes of Ticknor and Fields, or the red cloth Dickens of Chapman and Hall, or the dark green Thackeray of Smith, Elder and Co. There is, of course, the charm of old associations, which makes these books lovable; but they have a serenity of good breeding which is absent on the shelf above, where the glaring "recent" books jostle each other in a carnival of color.

The commercial excuse for decoration of book cloth is a good one: "We want a cover that will attract attention." That is all very well for the news-stand or the counter in the book-store; but we do not want the thing to keep on shouting on the table or on the library shelf. The analogy of the woman's gown still holds good. Some women dress flashily to attract attention; others dress richly but simply, and receive our respect, our admiration, and our love. May we not hope, then, that the time has arrived when a commercial binding may be successful on the lines of good taste in selection of material and simple decoration?

A little book, "Santa Claus' Partner," was brought out a few years ago with a revival of blank-stamped cloth as its cover. It was followed by the Century Classics, a modern but most agreeable example of blank stamping.

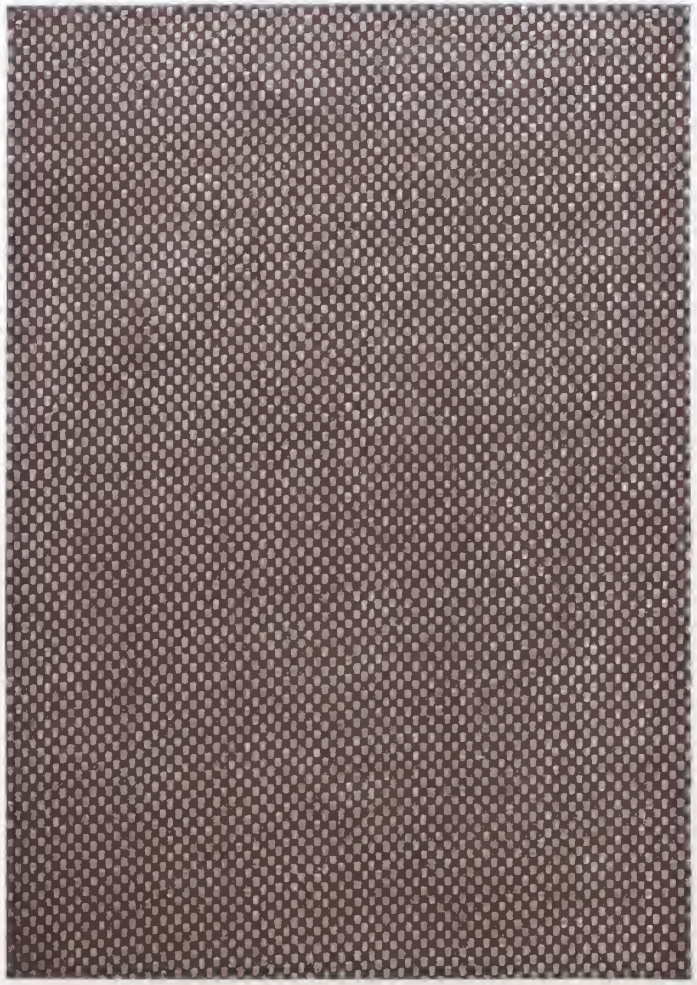
But no hard and fast rule can be made in matters of taste. We do not want our books all alike, nor do we advocate binding a French novel in the same style as a theological octavo. The novel would go very well in red cloth, with simple decoration in gold and black; and the octavo would be serviceable in a Holliston cloth, dark shade, with a blank frame on the side.

The linens are very serviceable for school books and the long line of standard books, on which decoration of any kind is out of place. For volumes of general literature, history, and the like, the rough cloths, T. pattern or crash, make suitable and useful bindings.

The sateen finish, with gold decoration and gold frame on the side, is generally acceptable for sets. Crash cloth, with a leather label on the back and gold frame on the side, is also a good style for sets of books in uniform binding.

It may not be out of place to note the fact that the old fashion of binding in "boards" has been revived recently with considerable success, by using modern cover papers with simple lettering and slight decoration in gold. This is really one evidence of the reaction from ornamental covers; but, although charcoal papers and vellum backs have always been in vogue for limited editions, and "boards" may do for special books, cloth binding is the staple article, and will always prevail for the great mass of commercial work.

It should be borne in mind also that the cloth "jacket" on English books, always regarded as a temporary binding, has become the permanent binding on the majority of American books. It is, therefore, to the interest of publishers to meet the wish of the book-buying public, now so largely increased in these days of extended education, and provide a suitable and tasteful array of book covers for the tens of thousands of private libraries which are forming all over the country in this prosperous era. This legion of collectors of books

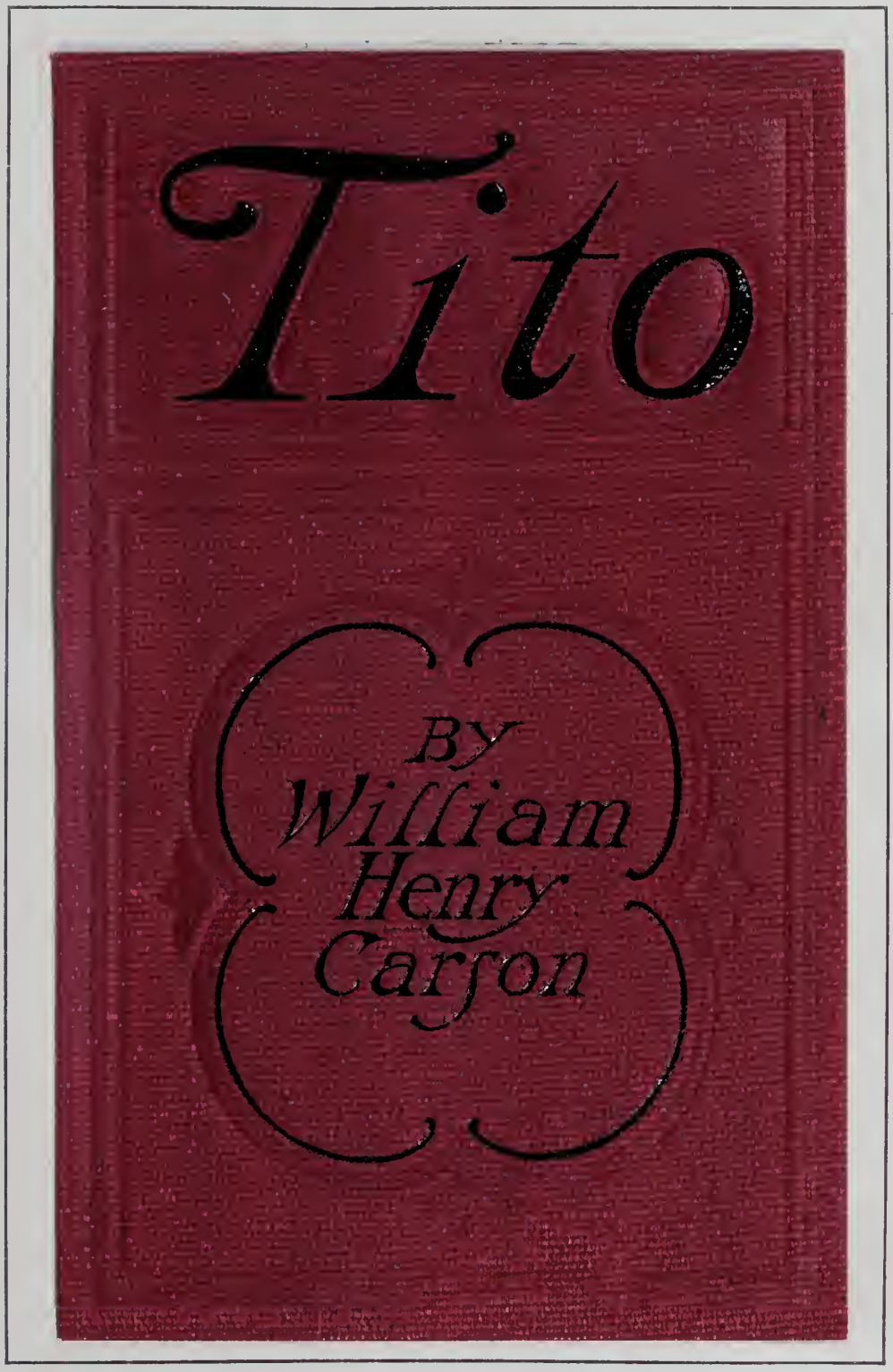


(A)

(B)

EXAMPLES OF BOOK CLOTHS—II

(A) "Basket" pattern. This is especially adapted to use on large volumes with broad decorative treatment in titles or in decoration. (B) "Vellum" pattern. Used principally on small books with the same treatment as to stamping and decoration as with "silk" patterns.
Reproduced from Holliston Book Cloths. By courtesy of The Holliston Mills, Norwood, Mass.



EXAMPLE OF HOLLISTON CRASH BOOK CLOTH

Reproduced by courtesy of C. M. Clark & Co., Boston. From binding by The Plimpton Press, Norwood, Mass.

have good taste and practical common-sense, and they will welcome a general movement in the direction of simplicity and refinement.

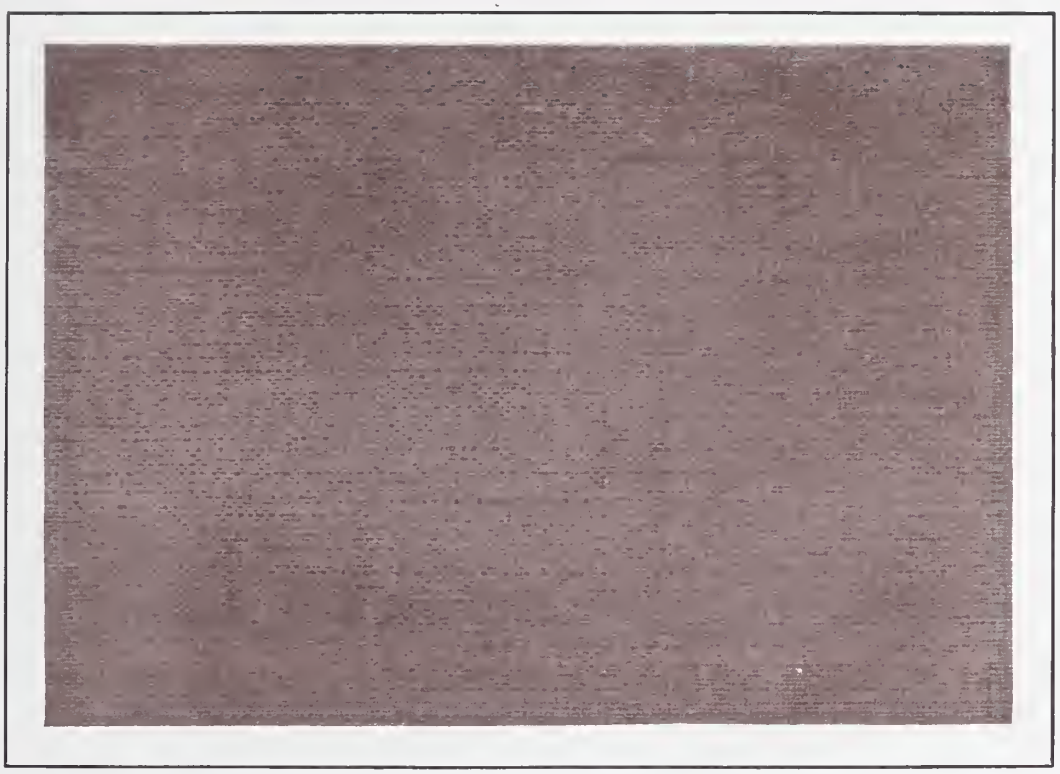
The money spent on extravagant decoration could be wisely diverted to the securing of better paper, better press-work, and better forwarding of the sheet-work.

The ephemeral books—the novel of the day, the cheap trash of the department store—will still be arrayed in grotesque or fanciful garb; but the books that have real character and deserve to live will no longer be handicapped with the devices of the professional cover-designer.

The color scheme will depend largely on the study and wise selection of suitable cloths, care in arrangement of the necessary letterings, and a minimum of decoration.

Very great progress has been made by the enterprising efforts of American mills; the variety of shades and effects is now almost endless, new shades of color can be had for the asking, new effects in embossing may be suggested and secured. The time is at hand for a new era in cloth bindings; and the public will hail with gladness the dawn of the day of good books in cloth covers, made not to attract attention, but to charm and satisfy good taste and a long companionship.

Samuel W. Marvin.



EXAMPLES OF BOOK CLOTHS—III

English "Buckram," used principally on bindings of works of art and other books which require fine bindings or rich decorative qualities. Reproduced by courtesy of White, Son Co., Boston, agents for the Winterbottom Book Cloth Co., Manchester, Eng.

TYPOGRAPHY OF ADVERTISEMENTS

WE have all exclaimed at the wonders of electrical science, railroad construction, bridge building, and the transformation of cities by great engineering enterprises; but the vein of romance in all of these stories is rivalled by the less evident but equally substantial wonders which have been wrought by advertising. A current item reports annual expenditures of sums from several hundreds of thousands into millions of dollars for the advertisement of tobacco, patent medicines, and prepared foods. It is said that the total amount annually expended for all sorts of publicity in this country approximates $600,000,000. There is no other means of equal efficiency for the building up of immense enterprises, which are in themselves proofs of the power of advertising; yet many business men have learned by experience that there are riddles and problems in advertising. It is not an exact art or science. It is much easier to criticise and to say what is wrong than to determine what is the best form to be adopted under definite conditions.

With all of the immense expenditure and importance of advertising as a factor in business, it is only recently that serious attention has been given to the typography of advertisements. While it has always been the custom of advertising agencies to prepare forms and furnish electrotypes to publications, this has been largely for the purpose of acquiring a certain boldness or uniformity which would not be within the means of the printing-offices, which would otherwise be called upon to set the advertisements.

Illustrations and decorations have been employed largely to attract attention, and to make the point of the advertisement more telling and effective; but even in such cases there has been an accompaniment of poor or inharmonious typography.

Some publications have adopted restrictions as to sizes and faces of types to be used. The *Ladies' Home Journal* and the *Youth's Companion* require stippled effects in large lettering, decorative designs, and backgrounds, which place the advertisers upon an equal basis as to display, as well as contributing to the good appearance of the advertisements themselves.

Many advertisers, particularly in their first experiences, seem to feel that bold display is necessary to attract attention to their advertisements and ensure their being read. This is carried further in the introduction of Gothics and a mixture of display faces, so that each line by shouting in a different key may demand attention. Instead of contributing to the legibility and effect of the advertisement, over-display and bold types often defeat their own purpose, in that nothing is so conspicuous that "he who runs may read."

Much that is good in book and catalogue typography can be well applied to advertising display. Blank space, rather than large type of black letter, is necessary to make display lines prominent and legible. The use of types in series adds much to the consistency and attractiveness of the advertisement, particularly in its relation to others. It seems strange that advertisers who

pay from one hundred to four hundred dollars per page in the monthly magazines still use the same old Gothic types and heavy borders, crowding full every bit of space. There have always been a few advertisers, such as the Murphy Varnish Co. and Macbeth of lamp-chimney fame, who have profited by the use of blank space and type in series, making their display more noticeable and readable than that of others who have occupied all of their space.

The custom which has been adopted in some publications of setting their advertisements in a somewhat uniform style has added much to their dignity

THE KEYHOLE IS IN THE KNOB

OF A

CORBIN UNIT LOCK SET

WHERE IT CANNOT BE MISSED. MOST PROMINENT POSITION POSSIBLE. A FEATURE OF VALUE, PARTICULARLY FOR HOTEL CORRIDORS WHERE THE LIGHT IS DIM, ENTRANCE DOORS AND OFFICE DOORS. APPRECIATED BY EVERYONE WHO EVER HAD TO UNLOCK A DOOR IN THE DARK.

THIS IS BUT ONE OF A DOZEN INNOVATIONS OF MERIT THAT SECURE FOR CORBIN UNIT LOCK SETS THE ENDORSEMENT OF THE BEST ARCHITECTS AND BUILDERS EVERYWHERE. SEND FOR DESCRIPTIVE CATALOGUE.

P. & F. CORBIN

925 MARKET STREET, PHILADELPHIA

Factories and Main Offices, NEW BRITAIN, CT.
Warerooms, NEW YORK, CHICAGO, PHILADELPHIA

EXAMPLES OF TYPOGRAPHY OF ADVERTISEMENTS—I

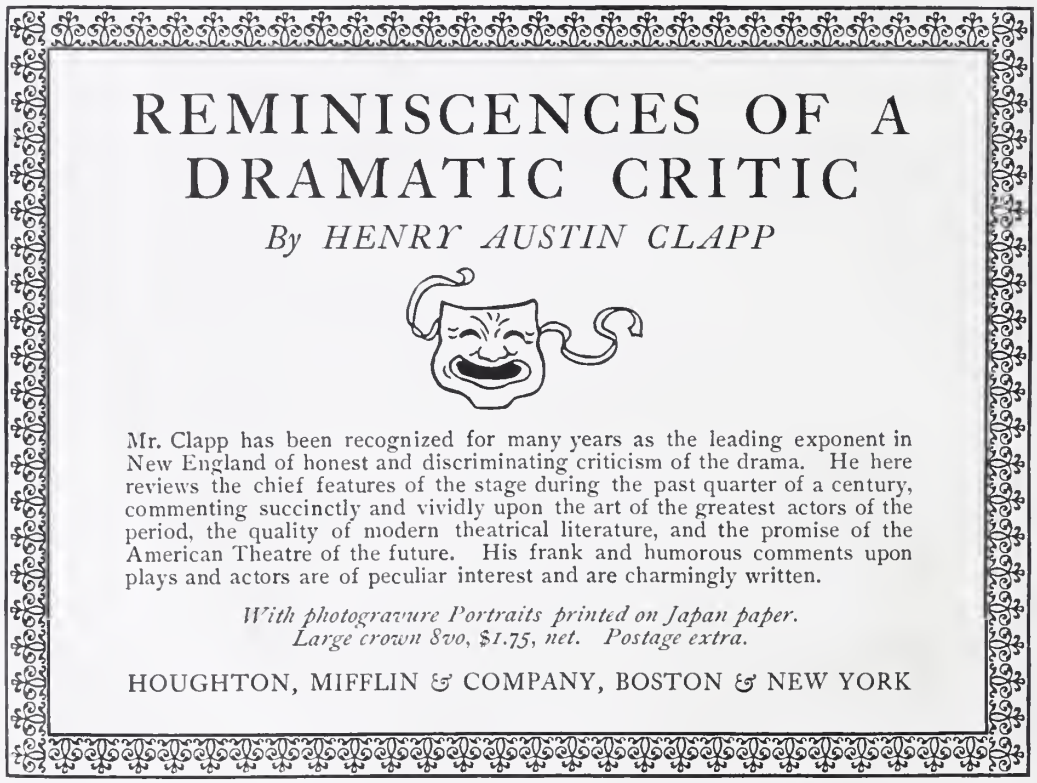
Showing the use of Old Style Caslon type in balanced display. Composed by Innes & Sons, Philadelphia. From "House and Garden," by courtesy of Henry T. Coates & Co., Philadelphia.

and attractiveness. The publications of the Bates & Guild Co., Boston, have always been distinguished by excellent advertising typography. *House and Garden* (Philadelphia) also shows excellent settings of advertisements. In *Brush and Pencil* (Chicago) the advertising is limited almost entirely to Old Style, Italic, and Priory, giving a kind of bookish appearance to the page, thoroughly in harmony with the character of the publication itself.

Many of the advertising borders, which are used to add "color" and decoration to type, are extremely unfortunate in design. They suggest zigzags of lightning and eccentric forms, which are ugly rather than graceful or beautiful in themselves. Plain rule, or some reasonable geometric form, or conventional flower or foliage design is in much better taste.

Some examples of old English and early American printing show the use, in title-pages and in the make-up of headings of type-metal borders, of florette patterns. In many cases the panels and borders are defined by face rules. This use of florette patterns in combination with rules is being revived for use in advertisements, as well as in other display work. The accompanying example, shown on this page, is an instance of this treatment. Since this is based upon the old book style, it is very appropriate to the subject-matter of the advertisement.

The direct purpose of advertising is either to influence the reader to want to buy or to want to know more about whatever he sees advertised. The problem of advertising is to know what to say, and where and how to say it. Regardless of illustrations or decorative design, it is the type itself which must really count, by giving facts and information; and the study of typography is therefore necessary to any one who wishes to bring this modern mighty advertising force to his aid in the up-building and maintenance of his business.



EXAMPLES OF TYPOGRAPHY OF ADVERTISEMENTS—II

Composed by the Riverside Press, Cambridge, for advertisement in "Masters in Art."
By courtesy of Houghton, Mifflin & Co., Boston

VIEWS IN WILMINGTON PARK

FROM PHOTOGRAPHS BY JOHN M. ROGERS

Example of Half-tone presswork in Toned inks
Printed by John M. Rogers Press, Wilmington, Del.

Editorial Department

ACQUIRING STYLE

THE revival in the art of printing, which is notable in all lines of book-making and commercial work, is based fully as much upon business reasons as upon æstheties. Publishers desire that the typography and all that enters into their books shall have such merit and qualities of attraetiveness as will make their publications more salable. Business men want catalogues, advertising matter, and eommereial forms produeed in sueh style as shall most ereditably and effeetively represent them. Whether in book-making or commereial printing, it is only that of the proper standard which is worth while. There are, however, some so-called praetical printers whose vision is of so low a range that they do not see that the style and quality of their work are of equal importance with eapital and proper business management. The number of printers is fortunately inereasing who are ambitious to know more of their art, and to produce a eonstantly improved grade of work. Instead of following a eostly and unwise policy, these ambitious printers are the ones who are gaining the control of business.

The so-ealled praetical printer is often unwise and extravagant, beeause of the haphazard way in which his work is done. The type in whieh commercial forms, and even that in which some books are set, and the papers used are too often eontrolled by expedieney rather than by a proper understanding of, or attention to, the work in hand. The really practical printer is the one who has a definite knowledge of the types whieh are suitable to different elasses of work, and of the printing papers to whieh the types are best adapted, and who is therefore able to produce a grade of printing best suited to its purpose. Moreover, there are right and wrong places in which typefaees should be used, and different ways of treating them, just as there are diverse uses for elassie ornament and orders of arehitecture, and equally definite standards to be observed.

The designer or architeet would be a failure who undertook to use the aeanthus or lotus motifs without being thoroughly versed in its proper form, setting, and treatment. It is equally important that the printer should know what decorative motifs, florettes, and borders ean be used properly and eonsistently with the various old style and modern display types. Some of the black letters are appropriate to title-pages and display headings in books of a somewhat serious eharaeter, as Gothic arehiteeture is applicable to a certain style of chureh building and decoration.

While there is unquestionably great latitude in the reasonable and proper use of types and papers, the acquirement of definite styles based upon historical precedents, such as are often intimately associated with the origin of typefaees, tends to the produetion of printing of an aeceptable standard. Style is frequently attained by a eontinued use of a series of type, this praetice giving a uniform and consistent quality to the produet of the printing-offiee. Those well versed in sueh matters ean often distinguish the work of the leading

American offices by their typographic style. Instead of tending to monotony and a loss of attractive qualities, printing of a distinctive, well-ordered style is really the only kind worth while. Moreover, good proportions and a well-balanced display are produced with types in series under a more economical use of time than when haphazard and miscellaneous faces are adopted. Eccentric and unusual forms have no possible place, unless it may be in some advertising of temporary interest.

The acquirement of typographic style is dependent upon the knowledge of what is best to use and how to use it, and an enthusiastic scrutiny of precedent and contemporary work will afford an opportunity for the gathering and assimilating of the best principles. Knowledge so acquired can be applied continually to each day's work, so that the style of one's own printing can be made to contribute its part to sueeess.

ALL HAIL TO THE CRAFTSMAN!

THE new era in the art of printing makes nearly equal the opportunities which are open to the large and small office, and brings greater ones to the craftsman printer. Whether in book-making or commercial printing, the demand is increasing for work not only of proper mechanical qualities, but of such style, consistency, and distinction as to best serve its purpose. It is no longer merely a question of machinery and equipment, but of ability to impart character to one's work.

The rise of every printing-office which is known for the quality of its work is due to some personality which conspicuously influences the produet. In large and small offices there is opportunity for skilled craftsmen who are abreast of new styles and tendencies in typography, color, and press-work.

The photo-engraver, who is quick to see the methods best adapted to the proper engraving of the work in hand, will keep alive his sense of pictorial effect and "color," and will be in such sympathy with his work as to become more and more efficient. The compositor may make an instructive comparison between the best examples of typography of the past and the most promising work of the present, so as to have a personal knowledge of style as well as of mere mechanics. Modern printing also requires that the pressman enter into sympathy with the purpose of the work, so that he may interpret in shade and degree of color and impression the very sentiment, as well as the fact, which the author or illustrator seeks to convey.

The love of art and the effort to work out what one feels to be true and beautiful will bring joy in his labor to the craftsman, and advaneement to his art and to himself.

Current Notes and Comments

NO small part of the value of the specimens exhibited in The Printing Art *lies in the fact that they are printed upon papers adapted to the designs or types used. The various specimens will therefore be commented upon in this department, with descriptions as to types, inks, and papers, so far as the conditions require, in order that the printer or other reader wishing to obtain similar results may be able to specify the same materials.*

The first number of The Printing Art was printed upon "Cameo Plate," a dead-finish coated paper, manufactured by S. D. Warren & Co., Boston, Mass.; and the paper has again been selected for the printing of this number, because of the artistic effects which the characteristics of this paper make possible. The results upon this paper are softer than upon a glossy paper, and its surface is receptive to the finest half-tones, permitting the printing of illustrations with solid blacks and delicately vignetted edges. "Cameo Plate Coated Book" is specially useful in printing books and catalogues having text illustrations, and is a notable innovation in coated book papers, in that it possesses an absolutely dead surface suitable for the printing of half-tones. A heavier impression is required than when printing upon the regular highly finished coated paper, but more "color" can be carried without slip-sheeting. There is a saving of about ten per cent in weight for a given thickness, in comparison with regular coated paper. "Cameo Plate Coated Book," by reason of its special bulking qualities, is carried in stock, in both white and buff, in the following sizes and weights: —

$25 \times 38 = 75$ lb. and 90 lb., 500 sheets, instead of 80 lb. and 100 lb.

$32 \times 44 = 110$ lb. and 130 lb., 500 sheets, instead of 120 lb. and 140 lb.

The minimum thickness in which this paper is manufactured is on the basis of $25 \times 38 = 70$ lb., 500 sheets.

The frontispiece is such a faithful reproduction of the blending of color and delicacy of tone of the wash drawing that it seems hardly possible to believe that primary red, blue, and yellow are the only colors used in printing. A comparison of this subject with that which formed the frontispiece of the July issue will further illustrate the possibilities of the colortype process, in that the widely different originals, both in color scheme and apparent strength of color, were printed upon the same sheet. The two subjects are especially suggestive of the use of water-color drawings in book illustrations. The "colortype process" is, however, for the reproduction in color of "anything that can be photographed"; and later exhibits will show its possibilities when applied to commercial work. The frontispiece is reproduced and printed under the Kurtz patent by the American Colortype Co., New York.

The Wilmington Park views, on the insert following page 24, are notable for the exceeding sharpness which must have been a feature of the original photographs, and which has been well retained in the half-tone engraving. The two subjects are printed in the so-called toned inks, one being opaline blue, made by J. M. Huber, and the other sepia brown, made by Sigmund Ullman Co., New York. This insert shows the standard which can be attained in half-tone press-work upon platen presses, having been printed upon the John Thomson Bros. Co.'s Colt's Armory by the John M. Rogers Press, Wilmington, Del. These views are from the Park Commissioners' report, and are instances of the attractiveness which illustrations add to reports and documents.

The cover of this issue is the chocolate shade of Princess Covers in antique finish, made by C. H. Dexter & Sons, Windsor Locks, Conn. One of the distinguishing characteristics of this paper is its exceptional strength and uniformly even surface. The plate finish is especially adapted to decorative effects in bronze, and the various dark colors make effective backgrounds for decorative printing in white and light-colored inks. The frontispiece of this issue is mounted upon bottle-green Princess Cover, $20 \times 25 = 65$ lb., Antique. The wine and sylvan green colors

can also be used to good advantage for similar purposes. The sample book which the manufacturers issue affords many suggestions as to the design and decoration suited to use upon this line of covers.

The stock on which the book-cloth insert following page 20 is mounted is one of a new line of cover papers, being manufactured by The Millers Falls Paper Co., Millers Falls, Mass. This line is known as the Cadmus Covers, and is made in ten colors, in $20\frac{1}{2} \times 25 = 65$ lb. The antique finish is used for this mount, and the insert exhibits, which follow this page, are mounted upon another shade of the Cadmus Covers, in the linen finish. These papers are being used largely for photo mount purposes, because no chemicals and no woody fibre of any description, or minerals in solution enter in any way into their manufacture. A special photo mount stock is made in $23 \times 29 = 60$ lb., in black, gray, green, and brown shades.

The make-up of book wrappers, which now often include the title and design of the covers, requires better stock and more choice colors than are afforded by Manila papers. The insert of Herculean Covers shows the adaption of this stock to use for wrappers or even for paper sides to books bound in boards. The dark green, blues, and browns make it possible to secure rich effects similar to cloth bindings.

The insert on the second page following this is an example of the distinctive style of printing which is produced by the J. Horace McFarland Co., Harrisburg, Pa. The suggestiveness of the design and the richness of color effect are an invitation to the recipient of the catalogue to examine it further, the effect being thoroughly in harmony with the subject treated. The paper used is the Damascus shade of the Sultan covers, made by the Niagara Paper Mills, Lockport, N. Y.

The insert of the Peninsular Paper Co. is an instance of the use of one of the lighter colors of a design as a background or base upon which other colors are printed, with an increased brilliancy in result. In this case, the silver plate runs under the whole of the design, the red, blue, and green being printed over it; and these colors stand out stronger than they would do otherwise.

The exhibit by R. R. Donnelley & Sons Co., Chicago, of the McCray refrigerator catalogue cover, upon the following page, is pleasingly suggestive of the subject-matter of the catalogue, and unusually bright and decorative in effect. It will be noted that the embossed panel in the centre has smoothed out the linen surface of the stock, so as to make it possible to print in half-tone, and the color scheme employed is made to blend consistently with the shade of the stock upon which it is printed.

The Printing Art for October

In the next issue special prominence will be given to various forms of work which may be included under the title of Commercial Printing. In an introductory article, Mr. Ingalls Kimball will emphasize the fact that serious business reasons are at the base of the great interest which is now being taken in all forms of priuting for commercial and advertising purposes. This article will be supplemented by exhibits of catalogue pages, advertising leaflets, and business forms from prominent printing-offices, affording suggestions and typographic models for buyers of printing.

An article by Mr. George P. Tilton will relate to lettering and models to be employed in Book and Catalogue covers and titles. This will be illustrated by some fine old examples and notable modern work.

Insert exhibits will consist of illustrations and typographic examples in colors upon attractive printing papers.

McCRAY
REFRIGERATORS

TILE, OPAL GLASS AND
ODORLESS-WOOD LINED

CATALOGUE No. 39

The Lakeside Press
R. R. DONNELLEY & SONS COMPANY
CHICAGO

More Specialties of
Andorra Nurseries
Chestnut Hill, Philadelphia

Herculean Binders' Cord

MATCHING HERCULEAN COVER PAPERS

This is a Two-Strand, Twisted Silk-Covered Cord
suitable for hanging calendars and posters as well as for binding booklets and catalogues. It is carried in stock in the following colors:

Lincoln Green	*Shamrock Green*	*Harvard Crimson*	*Oxford Gray*
Havana Brown	*Cadet Blue*	*Sultan Red*	*Nubian Black*
Army Brown	*Columbia Blue*	*Colonial Buff*	*Carbon Black*

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COLOR PRINTING, used for the illustration of choice books and booklets, adds a delightful touch of "Reality" that is lacking in pictures by any other process.

¶ Yet only absolute accuracy in presswork and extreme care in the selection of inks will realize the full possibilities of the process.

¶ Nicety in these things is characteristic of all productions of the SOUTHGATE PRESS.

The Southgate Press

181 Devonshire Street, Boston

The sign of the BAY TREE
of good omen
to all who use
Distinctive Printing

ENERGY ECONOMY EFFICIENCY

These three in combination make success certain. The Photo-Engraver possessed of Energy will find Economy and Efficiency in the use of Royle machines. Royle Routers, Saws, and Bevelers are perfect tools.

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PATERSON, N.J., U.S.A.

John Dickinson & Company, Limited

MANUFACTURERS OF

FINE PRINTING PAPERS

American Papers A COMPREHENSIVE STOCK OF BOOK AND COATED PAPERS ON HAND AT ALL TIMES, IN SIZES SUITABLE FOR BOOK AND PERIODICAL USE

English Papers FEATHERWEIGHT, LAID AND WOVE OF REMARKABLE BULK, GIVING LIGHT-HANDLING CHARACTER IN BOOKS

HAND-MADES IN VARIOUS QUALITIES

SAMPLE SHEETS WILL BE SENT FOR PULLING PROOFS · DUMMIES ALSO SUBMITTED SHOWING BULK AND COST PER VOLUME · INQUIRIES SOLICITED

JOHN DICKINSON & COMPANY, *Limited*

78 FIFTH AVENUE, NEW YORK CITY

M. QUAD

Progressive Printer and Stationer

411 NONPAREIL STREET

PLEASANTVILLE, OHIO

July 1, 1903.

Dear John:

You know the trouble the printer has when his customer talks about putting a half-tone illustration on a letter-head, a bill-head, or some job of that character. Writing paper stock is required, but a cut never looks well on that, and the ordinary enameled paper will never do for writing purposes.

But now my troubles are over, for I have found just the thing in the "Half-tone Writing" made by the Keith Paper Company, Turners Falls, Mass., and carried in stock by most of the paper dealers. Try this the next time you find it necessary to run a half-tone cut on a letter sheet or any document on which writing is to be done. You will like it.

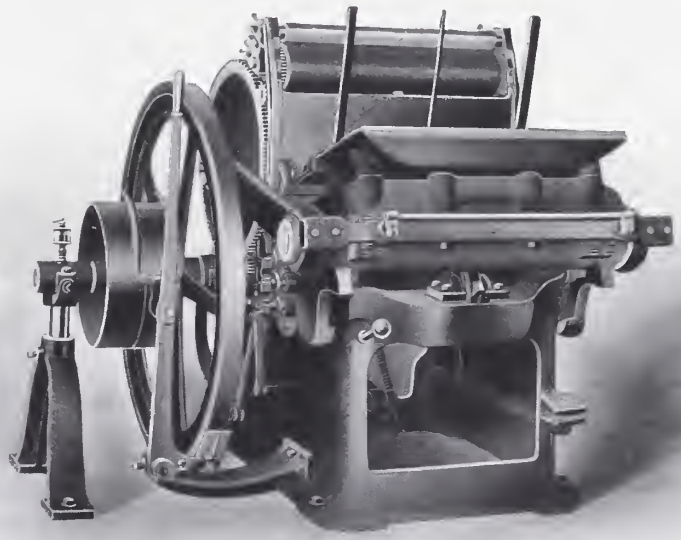
Sincerely yours,

M. Quad.

Letter from an up-to-date printer to a friend in the trade

"FOR BOOK-COVER STAMPING, INLAYING, EMBOSSING, PAPER-BOX CUTTING and SCORING, and for all LETTERPRESS, HALF-TONE, CHROMOTYPE and COLOR PRINTING, no bed and platen machines are as reliable, effective and satisfactory as those of the JOHN THOMSON PRESS COMPANY."

—The Opinion of a Printer-Expert



THE presses of this company's make, so widely known under the trade name of "The Colt's Armory," have an established reputation for skilful manufacture, large productive capacity, wearing qualities and reliability under all conditions. We deliberately set out to make them the acme of perfection in platen press construction, and believe we have succeeded.

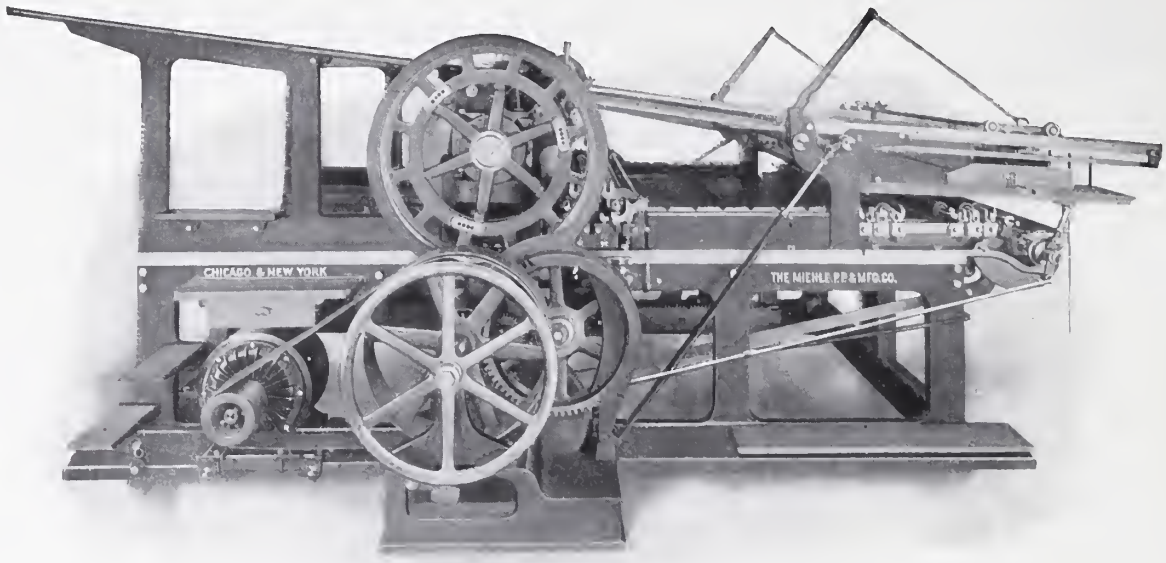
We have just issued an ILLUSTRATED CATALOGUE AND PRICE LIST of these presses, intended to give prospective purchasers all the information needed to decide intelligently concerning the selection of machines of this class. It is a 6 × 9 book of some 88 pages, is printed in a style intended to be in keeping with the character of the presses it faithfully illustrates and describes, and has a handsome embossed cover, as well as two excellent examples of trichromatic work, one entitled "Consolation," the other "The Debutante." It has been said by a number of people to surpass in beauty, arrangement, and information the catalogues we have previously issued. As to this we will not say; but if any printer, bookbinder, or paper-box maker, who contemplates installing a machine, sooner or later, for doing the work mentioned, wishes to pass judgment on it, we would be pleased to forward a copy upon request.

JOHN THOMSON PRESS COMPANY

253 BROADWAY, NEW YORK

304 DEARBORN STREET, CHICAGO — 57 SHOE LANE, LONDON

Miller & Richard, Canadian Agents, Toronto, Canada



The Miehle HIGH-SPEED, FOUR-ROLLER, FRONT DELIVERY, TABLE DISTRIBUTION BOOK AND JOB PRESS. Eleven sizes, from 26 x 36 to 48 x 65 inches. Built to do the finest class of printing, and specially adapted for half-tone work in black or colors. The standard flat-bed press of the world. Will produce a greater quantity of the finest work per day than any other press on the market. Very light draft, effecting large saving in power as compared with other makes.

The Miehle PERFECTING PRESS FOR BOOK-WORK. Our first press of this type was exhibited at the Pan American Exposition. After being run there for about ninety days, demonstrating its superiority, it was purchased by J. W. Clement, the well-known Printer, of Buffalo. Speed, 1,650 to 1,800 impressions per hour. Bed 43 × 56 inches. We also build a larger size.

The Miehle HIGH-SPEED, TWO-ROLLER, FRONT DELIVERY, TABLE DISTRIBUTION BOOK AND JOB PRESS. Six sizes, from 30 × 42 to 45 × 62 inches. Designed for a somewhat cheaper class of work than the Four-Roller Press. It differs from the latter only in the number of form rollers, having two instead of four. It is similar in all other respects and is faster.

The Miehle HIGH-SPEED, TWO-ROLLER, REAR DELIVERY, "RACK AND PINION" DISTRIBUTION JOB AND NEWS PRESS. Five sizes, from 30 × 42 to 43 × 56 inches. Specially adapted for newspaper and poster work, and very fast. Felt packing used.

The Miehle HIGH-SPEED PONY PRESS. TWO-ROLLER REAR AND FRONT DELIVERY "RACK AND PINION" OR "TABLE" DISTRIBUTION. Two sizes, 25 × 30 and 26 × 34 inches. This press has a well-earned reputation for remarkable speed and superior quality of work.

OUR SHEET DELIVERY, which delivers the sheet either with the printed side up or down, as may be desired, we put on all our presses with the exception of the "Job and News" and the smaller size "Pony." This adds but little to the cost of the press and is a great convenience.

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Main Office & Factory: Cor. Clinton & Fulton Sts.
South Side Office: 274 Dearborn Street
CHICAGO, ILLINOIS, U.S.A.

NEW YORK OFFICE—38 Park Row
PHILADELPHIA OFFICE—Commonwealth Trust Bldg.
PARIS OFFICE—179 Rue de Paris, Charenton

Business Established 1867

"*The Rogers*

Quality"

At a meeting of the stockholders of Rogers & Wells, Chicago, held August 20, 1903, the name of the Corporation was changed to

Rogers & Company

This step marks the close of a business year which has been by far the most successful in the history of the organization.

Starting thirty-six years ago as a small local printery, under the firm name of D. & C. H. Blakely, it progressed slowly until 1887, when the present management assumed control.

Since then it has built up a business which is national in character, with a product second to none in quality, and an output of the higher grades of engravings and printed matter exceeding in magnitude that of any other printing house in the United States.

Rogers & Company

Catalogue Makers

Harmon Court

Chicago

The Most Exacting Buyers

OF COLOR PRINTING ARE THE PUBLISHERS

WE undoubtedly do more colortype work for the leading publishers than all other color printing-houses combined. The publishers know why.

An excellent idea of the scope of the effects we can produce by our colortype process may be had by comparing our inserts in the July, August, and September numbers of THE PRINTING ART.

Illustrations made by our colortype process directly from original oil-paintings, water-colors, or pastels cost more than "black-and-whites," but PAY better; they get attention quicker because they are more attractive, and they convince more easily because they are more truthful.

The work we are doing for leading business houses in reproducing the articles they make or sell is equally effective and profitable to the advertisers.

Illustrated brochure "F" shows convincingly the comparative effectiveness of black-and-white and color illustrations. It is sent on request to any business house.

AMERICAN COLORTYPE CO.

31 UNION SQUARE
NEW YORK CITY

135 ADAMS STREET
CHICAGO, ILL.

Works: New York, Chicago, Newark, N. J.

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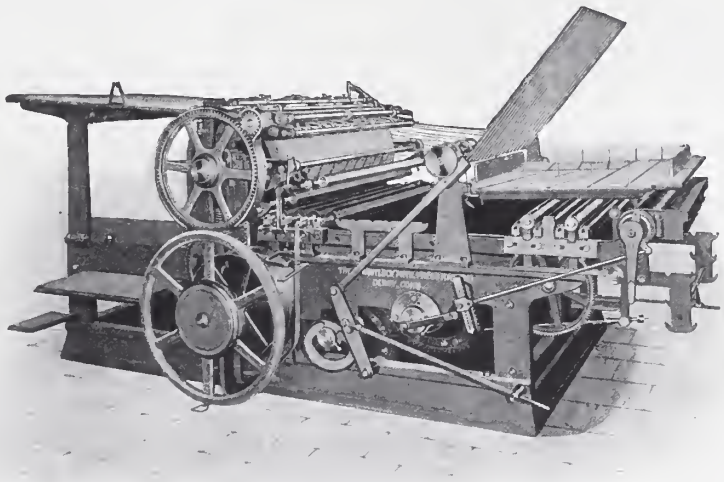
M.H.

U. P. STUDIO

NATIONAL EMBLEMS — NO. 5. ITALY

When the selection of a Cylinder Press is puzzling you, do not decide hurriedly, but carefully investigate the merits of every machine on the market, not overlooking

THE WHITLOCK



WE are desirous of having comparisons made, believing that a wise choice can only be arrived at by thorough and conscientious investigation. We are willing to have THE WHITLOCK subjected to the most rigid scrutiny. Of simple design, strong in construction, easy of make-ready, accurate in register, rigid in impression, noiseless in operation, of thorough distribution and great speed, and of lasting qualities, THE WHITLOCK not only commends itself to the attention of prospective purchasers, but immediately challenges their admiration. Proved by long tests to be a money-maker, it at once appeals to them as THE machine for a modern plant. Let us tell you more about it, and refer you to the people who are using it — and who KNOW.

FOR CIRCULARS, PRICES, TERMS, ETC., WRITE

The WHITLOCK PRINTING PRESS MFG. CO.

OF DERBY, CONN.

AT THE SALES OFFICES BELOW

121 TIMES BUILDING, NEW YORK

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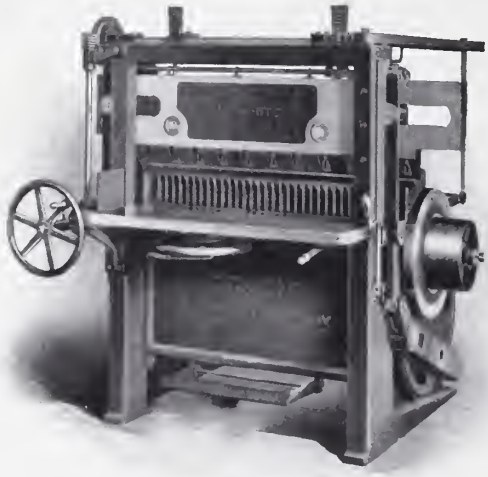
44 West Mitchell St., ATLANTA, GA.

European Agents:

MESSRS. T. W. & C. B. SHERIDAN
46 Farringdon St., LONDON, ENGLAND



THE WHITE PAPER CUTTING MACHINE

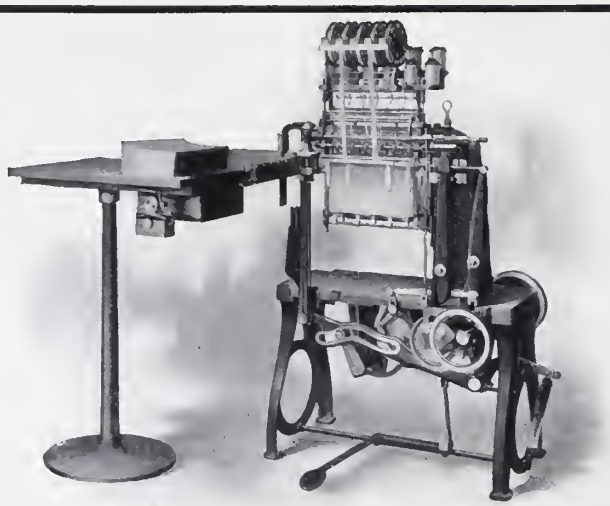
The best paper cutter that money can buy. Rapid, accurate, powerful, durable, and light-running.

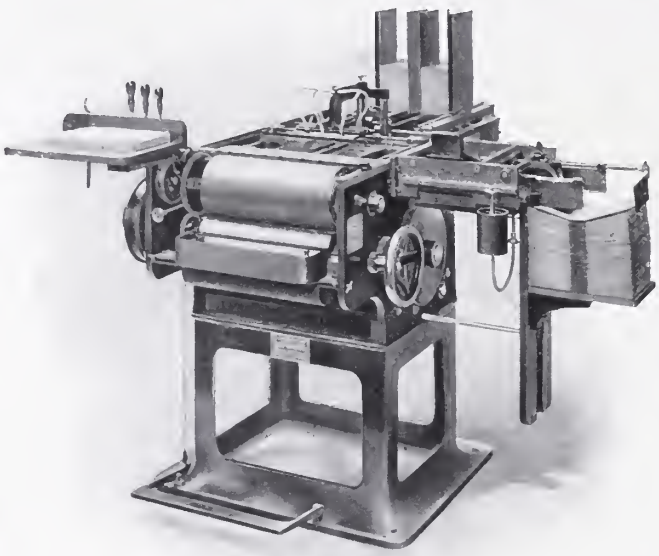
A high-grade machine that performs high-grade work.

Automatic clamp, foot clamp, and hand clamp.

SMYTH BOOK SEWING MACHINE

Built in several sizes to handle signatures from 2 x 12 inches to 19½ x 25 inches. Adapted to all classes of work from pamphlets to finest blank books.





SMYTH CASE MAKING MACHINE

Built in two regular sizes for edition work. Special sizes to order. Adapted to all kinds of case-making from ordinary cloth cases to canvas covers for blank books, sample cases, half bound work, etc.

Square or round corners.

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EXTRA SUPERFINE

TO those not just satisfied with the style and character of the Stationery they are using, we suggest that they give the *OLD BERKSHIRE MILLS* a trial. It is the best and most favorably known Extra Superfine paper for Commercial Stationery, being made from nothing but white rag stock, no filler or wood being used.

These papers present a perfect surface for pen work or typewriter. Made in white and cream, wove and laid, smooth and antique finishes. Envelopes can be had to match of United States Envelope Co.

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IRWIN N. MEGARGEE & CO. . Philadelphia, Pa.	BEECHER, PECK & LEWIS . . Detroit, Mich.
O. F. H. WARNER & CO. . . Baltimore, Md.	BLADE PTG. & PAPER CO. . . . Toledo, O.
W. W. McBRIDE PAPER CO. . . Pittsburg, Pa.	KINGSLEY PAPER CO. . . . . Cleveland, O.
CENTRAL OHIO PAPER CO. Columbus, Ohio	R. H. THOMPSON PAPER CO. . Buffalo, N. Y.
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CRESCENT PAPER CO. . . Indianapolis, Ind.	TROY PAPER CO. . . . . Troy, N. Y.
INDIANA PAPER & BAG CO. Indianapolis, Ind.	ALLING & CORY . . . . . Rochester, N. Y.
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BOOK CLOTHS

Dealers in
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74 DUANE ST., NEW YORK

OUR entire plant is now located at Drownville, R. I., and a full stock will be carried both at mill in Drownville and at warehouse in New York.

You will readily see the advantage of this arrangement; it means prompt shipment.

We are fully equipped for both quantity and quality, and we want every bookbinder and publisher in the United States and Canada to use our cloth, and use it to his satisfaction and profit.

We will do our best to give you what you want, and give it to you at once. We carry a full and assorted stock of moroccos, domestic marble papers, cowhide, duck, white and colored sheep, and white and colored skivers, and all sundries. *Samples and prices supplied upon request.*

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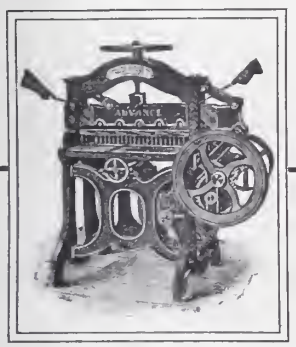
Bookbinders' Supplies of Every Character

Factory: DROWNVILLE, R.I. *Warehouse:* 74 DUANE ST., NEW YORK



THE VERY LATEST IMPROVEMENTS IN
PAPER CUTTERS

The Advance Cutters now have side gauges back and front, on both sides, enabling you to square stock at either side of the machine, and permitting the use of the knife the full width, which ensures uniform wear its entire length, making it last twice as long as when squaring has to be done on one side only.

Another economical feature is our **Half-inch Cutting Stick**; they cost two-thirds less than the old style, and each stick has eight cutting surfaces. Then the groove is only half-inch, milled out of the solid; this makes the bed stronger than ever; the groove is but one-sixth as large as required for the old 1¼-inch stick.

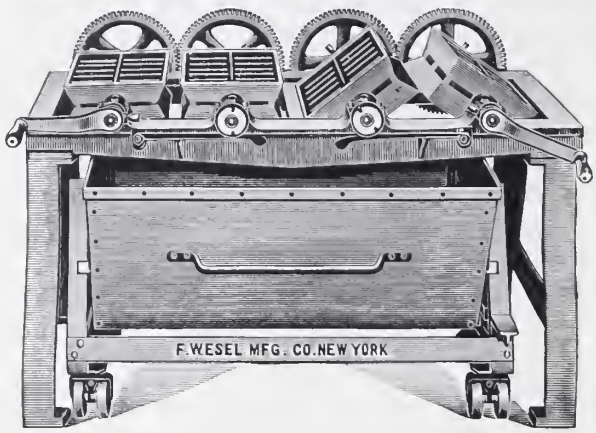
If you want the latest up-to-date machine be sure to order the **Advance.** Any dealer will tell you it's the best.

SOLD BY DEALERS EVERYWHERE

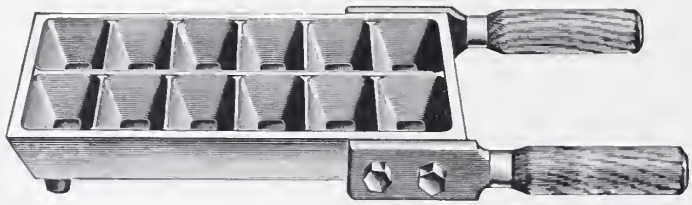
Manufactured by THE CHALLENGE MACHINERY CO., GRAND HAVEN, MICH.

WAREHOUSE AND SALESROOM
2532 Leo Street
CHICAGO, ILL.

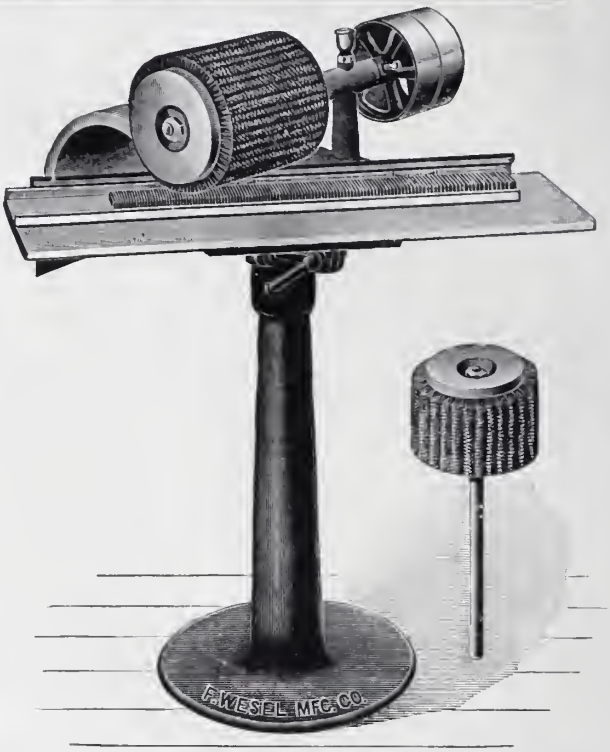
EVERYTHING FOR LINOTYPERS



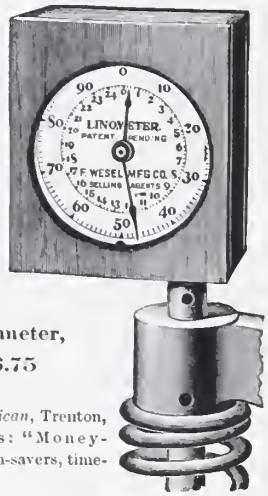
Wesel Ingot Casting Apparatus, with All-Iron Self-Emptying Truck on Casters.
Furnished in various sizes, with and without water cooling attachment.



Single Pan Ingot Mould, $4.00.



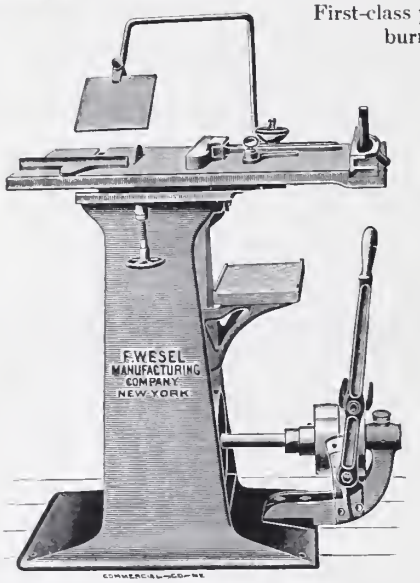
Patent Linotype Brush Machine.
First-class plates from linotype slugs can not be had unless the burrs and loose metal are thoroughly brushed off.



Linometer, $6.75

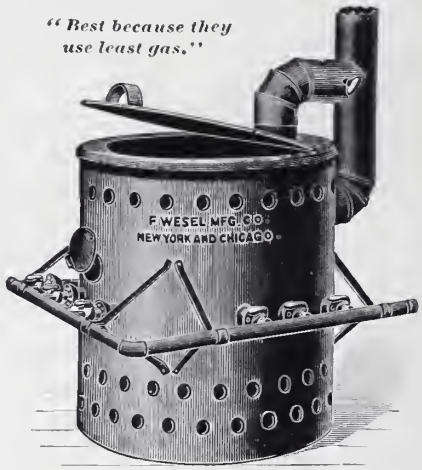
True American, Trenton, N. J., says: "Money-savers, brain-savers, time-savers."

News, Newark, N. J., says: "The only correct way to keep correct record of output of linotype is by use of linometer."



Printers' Saw Table, 21 x 27 inches, with Shoot-Board and Planer and Countershaft, $95.00; without Shoot-Board, $80.00.

"Best because they use least gas."



Wesel Gas-Heated Linotype Furnaces.
Furnaces from $22 up; capacity from 250, 500, 750, 1,000, to 5,000 lbs. A cheap furnace which wastes gas is a costly investment. Our furnaces use the least gas.

SEND for catalogue of equipments for linotype offices. WESEL makes a complete line of electrotyping, stereotyping, and photo-engraving machines and appliances, and supplies complete plants.

Linotype Slug Cutting Attachment, No. 2, can be used on any saw table.

Linotype Rubber-Faced Planer, 50c.

F. WESEL MANUFACTURING CO.

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Sample sheets can always be had on application.
The 50 lb. and 70 lb. weights are especially adapted to use for bindings in paper sides and for decorative book wrappers.

By courtesy of Little Brown, & Co. Boston

Made by AMERICAN WRITING PAPER CO.
(Oakland Paper Co. Division)
MANCHESTER, CONNECTICUT, U. S. A.

LINOTYPE TABULAR WORK

Index Number.	FROM KANSAS CITY, MO., OMAHA, NEB., and COMMON POINTS — TO	PER HUNDRED POUNDS. Packing House Products, taking Class B rates in Southern Classification. Kansas City, Mo. C L	Kansas City, Mo. LCL	Omaha, Neb. C L	Omaha, Neb. LCL	FERTILIZERS. Kansas City. C L	Omaha, Neb. C L
	Nashville, Chattanooga & St. Louis Ry. Stations. — Continued.						
	Nashville Division.						
1	State Line.....Ky.	38	43	41	49	20	23
2	Woodland Mills ..Tenn.	38	43	41	49	20	23
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22	Dickson ..... "	45	50	48	56	21	24
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24	*Colesburg ..... "	45	50	48	56	21	24
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26	White Bluff ..... "	45	50	48	56	22	25
27	*Craggie Hope .... "	45	50	48	56	22	25
28	Kingston Springs . "	45	50	48	56	22	25
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30	Newsom ..... "	45	50	48	56	22	25
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35	*New Shops ..... "	45	50	48	56	22	25
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54	Shubert ..... "	55	60	58	66	23	26
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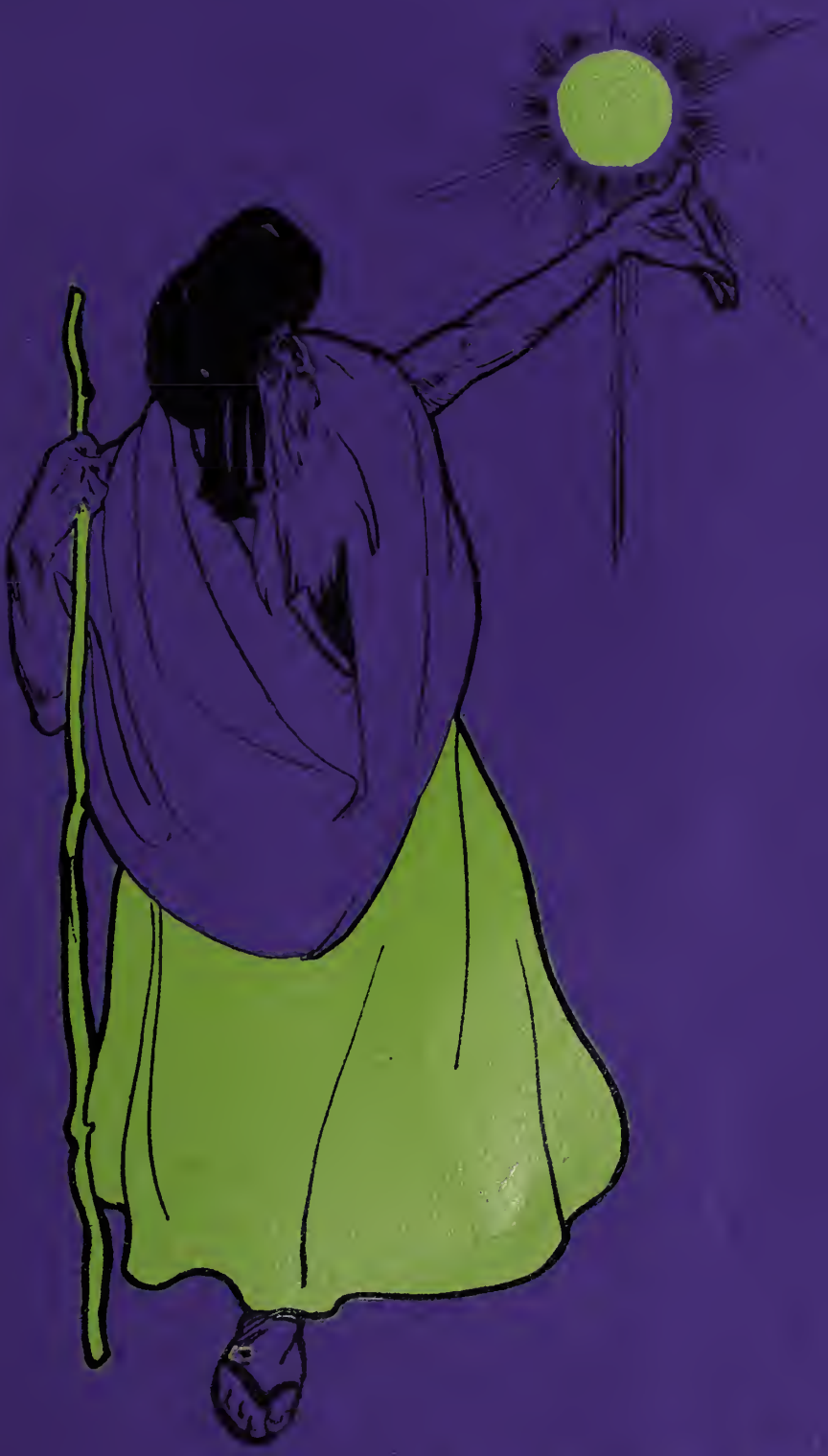

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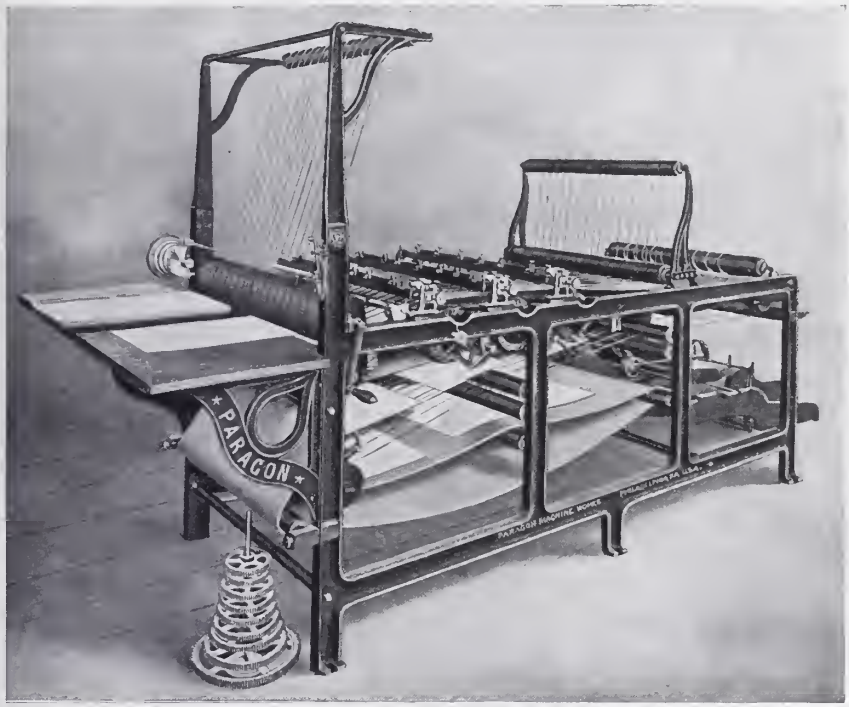

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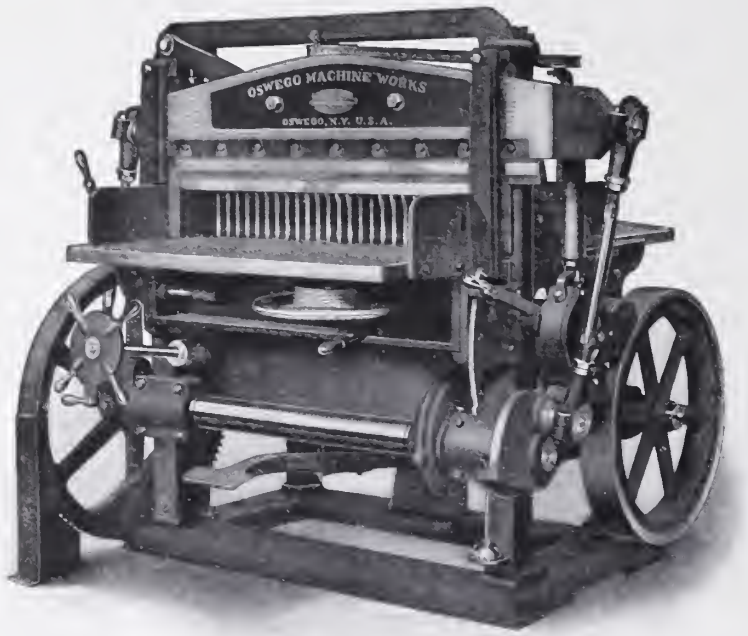

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